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CATALOGUE OF THE MORSE COLLECTION OF JAPANESE POTTERY

IN TWO VOLUMES

I

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MUSEUM OF FINE ARTS, BOSTON

CATALOGUE
OF THE
MORSE COLLECTION
OF
JAPANESE POTTERY

BY

EDWARD S. MORSE

Keeper of the Japanese Pottery

WITH SIXTY-EIGHT PHOTOGRAVURE PLATES, OF WHICH
FORTY ARE ACCOMPANIED BY GUIDE PLATES DRAWN
BY THE AUTHOR, AND FIFTEEN HUNDRED
AND FORTY-FIVE POTTERS'
MARKS IN TEXT

VOLUME I

MUSEUM OF SALEM * PEABODY

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PREFACE

The collection of Japanese pottery herein briefly catalogued has been brought together by one collector, who throughout the task (which is by no means ended) has had in view certain definite objects. One of these objects, and the main one, has been to make a collection of the pottery of Japan which should parallel the famous collections of the potteries of England, Holland, France, and adjacent countries, as seen in the museums of Europe.

In the great museums of art in Paris, Berlin, and other places, one may find the pottery of the various countries of Europe fully represented. These collections often represent the ovens and signatures known from the earliest time to the latest. Turning to Japan, the greatest pottery-producing country in the world, one often finds in a case labeled "Oriental Porcelain" a small collection of miscellaneous pieces, with highly decorated specimens made for the foreign market predominating, and these not unusually mingled with the fictile products of China. In France, for example, one may find in her great museums extensive collections of English pottery from Chelsea, Leeds, Staffordshire, Burslam, and other pottery centres, including, of course, representations of all the great potters such as Astbury, Elers, and Wedgwood, as well as the work of the minor potters. Turning from these cases to the Japanese section, if by good fortune the museum possesses one, the contrast is striking. Such an absence of due proportion would be paralleled by a general zoölogical museum displaying, for example, a complete collection of European and North American insects, and for South America possessing a few bright butterflies and the elytra of metallic-lustred beetles mounted as jewelry. I am thus explicit in justification of the apparently redundant exhibition of specimens in some of the provincial groupings, and the display of certain specimens which are more curious than beautiful, and in some instances even positively ugly. The importance of each specimen has been fully weighed in accordance with the effort to secure the work not only of every known family of potters in Japan, but of all the generations of each family and their collateral branches, with the various marks used by them. So far as possible, the range of work of each potter has been attempted. The different kinds of objects made in pottery have not been overlooked; and while this portion of the collection would be more appropriate in a museum of ethnology, the artistic character of the people is well illustrated by the objects associated not only with their tea-drinking, writing, flower arrangement, etc., but with the more humble service of the kitchen.

Since the collection came into the possession of the Museum of Fine Arts in 1892, sixteen hundred and seventy-seven specimens have been added to it, of which two hundred and eighty-five have been by gifts, and thirteen hundred and ninety-two by purchase.

Grateful acknowledgments are due to Dr. William Sturgis Bigelow, Mr. Denman W. Ross, Dr. Charles G. Weld, Mr. George W. Wales, Mr. Henry O. Havemeyer, Mr. Frederick S. Dickson, Mrs. John J. Glessner, Sir William H. Van Horne, Mr. Thomas E. Waggaman, Mr. John C. Bancroft, Mr. Charles L. Freer, Mr. James Ford Rhodes, Baron von Richthoven, Mons. Louis Gonse, Mr. Rufus E. Moore, Mr. Charles H. Read, Dr. T. C. Mendenhall, Mrs. Helen Abbott Michael, Dr. J. W. Baker, U. S. N., Mons. S. Bing, Dr. Edward Wigglesworth, Hon. Charles A. Dana, Mrs. Russell Robb, Lieutenant Foster, U. S. N., Mr. Howard Mansfield, Mrs. Henrietta Page, Mr. Frederick H. Bigelow, Mr. Augustus Hemenway, Mr. Samuel Colman, Mr. Francis Bartlett, Mr. George Iles, Miss Lucy Ellis, Dr. Justus Brinckmann, Mr. A. D. Weld French, Dr. Ernest Hart, and many others, for their contributions to the collections.

The collection given by Dr. Bigelow embraces many specimens of great rarity and beauty, among which should specially be mentioned a Chinese bowl of the thirteenth century. The rarest object in the entire collection is a bowl of one of the early Zengoros, given by Mr. Denman W. Ross; another exceedingly rare object, also representing one of the early Zengoros, was presented by Mr. George Iles. A rare bowl of early Kyōto, the gift of Mr. Bancroft, and a flower vessel with the rare mark Rakutō, by Mrs. Henrietta Page, should be specially mentioned. In this connection I must thank Mr. Hiromichi Shugiō, Mr. Bunkiō Matsuki, Mr. Takaganagi, Dr. Seiken Takenaka, Mr. Shigejiro Yamanaka, Mr. Michitaro Hisa, Mr. Rokubei, Mr. Choyu, Mr. Meiki Matsuki, Mr. Yamanaka, Mr. Morimoto, Mr. Ushikubo, and many others whose names appear in the catalogue. Indeed, in one way or another, I have laid every Japanese friend under contribution: one has proved to be a good reader of obscure marks; another comes from a province whose pottery is but little known, and in this instance he has been induced to write to some antiquarian friend at home for information.

In these various acknowledgments I must not omit the name of Miss Margarette W. Brooks, who has been identified with the catalogue since the work began, and who has with infinite care copied all the manuscripts, verified the marks, and aided in the instalment of the collection in the cases, nor that of Miss Beata L. Gray, who has in various ways assisted in the work. To Mr. John Robinson, my coadjutor in Salem, who has for years relieved me of many duties in connection with the work of the Peabody Academy of Science, no words of mine can adequately express my gratitude. To Dr. James R. Chadwick, as chairman of the committee, and the subscribers, one and all, who by their spirit and liberality secured the collection for the Museum of Fine Arts, a grateful recognition is here recorded. To the director, Gen. Charles G. Loring, Mr. Edward Robinson, Dr. W. S. Bigelow, and Mr. Denman W. Ross, who have throughout the task shown the keenest interest, my acknowledgments are particularly due. To certain private collectors who have freely parted with rare objects that this catalogue might be as nearly complete as possible, and without whose unselfish spirit there would have been many lacunæ, my devout gratitude is most heartily expressed. Finally, I wish to recognize the painstaking care with which Mr. A. W. Elson has made the photogravure plates, Mr. C. A. Watts of the Boston Engraving Co. has reproduced the marks, Mr. C. A. Lawrence with untiring patience has taken the photographs of the cases for the plates, and the firm of Houghton, Mifflin & Co. has made the book.

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INTRODUCTION

Sources of Information

The difficulties in the way of acquiring reliable information upon the subject of Japanese pottery are very great. The work of Ninagawa Noritane, entitled *Kwan Ko Dzu Setsu*, 1876–79, embraces much of the definite information contained in previous works on the subject. *Kogei Shiriō*, a hand-book issued by the National Museum in Tōkyō, gives in a condensed form much of the matter found in Ninagawa's work. Later editions of *Kogei Shiriō* add a few potteries from additional provinces. There are many copies in MSS. by different writers to be found, but these give little information not presented by later works. In native documents of this kind, both published and in MSS., the information about Japanese pottery never seems to go beyond a certain number of potters limited to a certain number of provinces; and Ninagawa, in his work, has brought nearly all this information together, and added to it the fruits of much correspondence, and the results of many long journeys in quest of material. The only publications of merit in English on Japanese pottery are, almost item for item, a translation of *Kwan Ko Dzu Setsu* or of *Kogei Shiriō*, usually without a word of credit being accorded to these works: the two notable exceptions are *Japanese Pottery: Being a Native Report*, edited by Sir Augustus W. Franks, and issued as a South Kensington Art Handbook; and Thomas E. Waggaman's catalogue, compiled and edited by H. Shugiō. The student will find a most appreciative chapter on Japanese pottery by Mr. Charles Holme in the second edition of *Japan and its Art*, by Mr. Marcus B. Huish. I would also mention an interesting little handbook, *La Céramique Japonais*, by Mr. O. Tokunosuke and Mons. E. Deshayes, and the chapters on pottery in *L'Art Japonais*, by Mons. Louis Gonse, and in *Artistic Japan*, by Mons. S. Bing. I have derived much information from Ninagawa's private copy of his work, containing important additions and corrections by the author, as well as from MSS. letters and memoranda which came into my possession immediately after the death of this lamented antiquarian. I have also secured additional information from *Bampō Zenshō*, 1705; *Ko Kon Meibutsu Riūshiū*, 1787; *Tōkikō*, 1853; *Kenzan Yaki Yaki*

Hishō; articles in *Ko Kwa* by Professor Imaidsumi; *Kaga Etchū Tōji-Kōso* by Shohata Takaoka; and *Tōki Shōshi* by Koga Seishū. I have also derived matter from single printed sheets on Tōshiro and his descendants, and also on certain forms of Banko, Raku, and other potteries. Special interviews with the famous potters of Kyōto, notably Kichizayemon, Yeiraku, Dōhachi, Rokubei, Kitei, and Zōroku have added many points concerning this great centre of the potter's art. The potters and antiquarians of Musashi, Owari, Kii, Higo, Suō, Aki, and other provinces have also aided me in my inquiries. During my residence in Japan I was in more or less intimate relations with a number of pottery experts. I would especially mention Ninagawa, Maida, Kohitsu, Kashiwage, Kimura, and others. My chief sources of information, outside the above-mentioned books and men, have been interviews with leading collectors, chajins, and antiquarians in many parts of the Empire. The collectors freely allowed me to make sketches of their specimens and "rubbings" of the marks. Since my return to this country I have to acknowledge my very great indebtedness to Mr. Hiromichi Shugiō, the author of the classical catalogue of the Waggaman collection; to Mr. Bunkiō Matsuki; and to Mr. Michitarō Hisa. Mr. Shugiō has aided in the identification of many obscure pieces, and has spent day after day studiously examining the collection. Mr. Matsuki, who owes his first interest and knowledge of Japanese pottery to me, has, during his frequent visits to Japan, secured many items of importance from the potters themselves, and has been particularly skilful in interpreting obscure marks. And Mr. Hisa has translated two modern works for me, besides securing very valuable information regarding the pottery of his native province, Iwaki. Nor must I forget Mr. Takano, who, with Mr. Hisa, has drawn most of the marks which are here published. In his work Mr. Takano has also interpreted many marks that were puzzles to every one in Japan, notably the enigma of Yōhachi. I cannot neglect here to acknowledge my indebtedness to Mr. Shioda, Mr. Yamataka, Director of the National Museum in Tōkyō; and to a host of Japanese friends, who have, by correspondence and otherwise, aided in throwing light on obscure points. Finally, I have made many determinations by a critical comparison of unidentified specimens and marks with specimens the attribution of which could not be gainsaid.

I mention all these facts, as the sources of information, outside the few beaten tracks, are scant and too inadequate for a proper exposition of the subject. It is, therefore, with some reluctance, and after considerable delay, that I present this preliminary catalogue.

With this explanation I venture to offer this catalogue, which includes much that is already known, and some information which may prove new even to Japanese experts.

For the erroneous attributions and blunders which are sure to be found in this catalogue, I can only say that in the one case it will not be the result of haste; and in the other I have only to quote a reviewer in the *London Athenæum*, who has most truly recognized the conditions involved in a work of this nature, as follows: "One of the ablest students of our time said seriously, 'If you are seeking renown on account of extreme exactness in literary work, and in doing homage to what has been fantastically called the "rod of accuracy," try a little cataloguing. If that does not check your vanity, make you charitable towards the blunders of others, and convince you that it is human to err, never trust my word again.'"

As to Names

Much confusion exists among the Japanese experts in regard to the proper designation of different kinds of pottery. A number of names are often applied to the same pottery; and again, a number of distinct kinds are united under a single name. In such cases I have given preference to that name which is indicated by the mark it bears. For example, a pottery bearing the impressed mark Otafuku is known by that name, but more commonly it is spoken of as Daigo pottery, from the region in Kyōto where it is made; in this case the name Otafuku will be retained for this pottery. Again, the product of a family of potters may be known under a number of names, as a variety of marks were used in the work. Thus the marks Toyosuke, Toyohachi, Hōraku, and others are found on the work of Toyosuke of Nagoya; in this case the name Toyosuke alone will be retained. Ninagawa had always supposed that the name Zentokoro referred to the product of a single kiln, but on personal inquiry of Mr. Shibata, a former official of Zentokoro, he learned that this name included a number of quite distinct potters and widely separated ovens, such as Ōye, Seta, and Bairin, as these various ovens belonged to the land area owned by the Zentokoro family. As these potters varied in origin and method, the names will be considered separately, and not as Zentokoro. As to geographical names, pottery is sometimes known by the name of the town where it is sold, and not by the name of the place of baking. Thus Kōda pottery is known throughout Japan as Yatsushiro. Yet in the province it is known as Kōda. Arita is known as Imari. A parallel case is seen in Europe, where the pottery made in Meissen is known as Dresden, at which place the product is sold.

My use of the words "rare," "very rare," etc., is in the interest of collectors, and based upon my own experience as a collector. This experience has been derived from the examination of hundreds of collections in Japan, public and private, including the stock in trade of innumerable bric-a-brac shops. Added to this may be mentioned a more or less critical examination of the leading public and many private collections of Europe and America. It should be understood that rarity does not always signify an original high value or beauty or even intrinsic merit.

False Guides

There is no royal road leading to the identification of pottery. Counterfeits either of age or mark can be determined only by familiarity with the genuine. The mark of the potter, if the piece be genuine, is the best clue. In the pottery of some provinces, notably Hizen, Nagato, and Tosa, the pieces are rarely signed, and here an appeal must be made to the clay. The name of a village or shrine written or impressed on pottery is no safe criterion of its origin. At many of the shrines and leading pleasure resorts in Japan, one may buy for a trifle some little souvenir of the place, and usually the object has been made in the immediate neighborhood, and from the material gathered there. Thus at Nikkō one gets various forms of boxes and cups made from a large woody fungus; at Hakone, inlaid woodwork; at Enoshima, shellwork, etc. These are all true souvenirs of their respective places. As to the pottery souvenirs one cannot be so sure: such objects may be made at some great pottery centre and impressed with the mark of some great resort where they are to be sold as souvenirs, as is the case probably with one form of Miyajima pottery. Even the name written on a time-worn box, with carefully folded attestation within, is a hazardous guide, as the original specimen may have been broken or lost, and another specimen, equally valuable perhaps, substituted. Ninagawa was deceived in this way by a bowl of Rokubei, with mark erased, being found, cuckoo-like, in a box from which a Satsuma bowl had been displaced. Above all, the crest or *mon* of a family appearing on the pottery is absolutely worthless in identifying the origin of the specimen.

Obscure Potters

The apparent ease with which the Japanese turn to pottery-making has led to hosts of petty potters following the pursuit for a short time, their product being usually in faint imitation of reputable work. Any attempt at originality has led to the production of absurdities which have rarely survived. The duration of these outputs has been so short, and the character of the work so unimportant, that no record has been left of the potters' existence. The age of such pieces may be fairly determined, and the place of baking may also be guessed at; but beyond this it is oftentimes impossible to get more light on the subject, nor is it of any importance in many cases to do so.

Amateur Potters

The bane and misery of the student of Japanese pottery are the productions of the amateur potter. It has been the custom, in Japan, for devotees of the tea ceremonies *usu-cha* and *sen-cha* to try their hand at an art they all adore — that of pottery-making. Some of the work is good, and, like amateur work in general, some of it is atrocious, and fortunately carries with it the sign of its amateur origin, and this sign is about the only feature that can be recognized. Though the pieces usually bear an impressed or written mark, the characters are either undecipherable, or, if capable of translation, reveal the poetic name of some garden or summer house, or some general poetic name. They may also record the fact that the earth is taken from some historic shrine or famous mountain, or that the potter has reached the age of eighty or more years. As an illustration of the origin of some of this work, for example, the amateur potter has made a pilgrimage to some distant province, from which region he brings back a quantity of clay; he gathers materials for glazing from another province, settles down two hundred miles from the last place, and struggles with the difficulties of this time-honored art by shaping a bowl or incense-box, and having baked it, may apply the glaze when he gets home and bake it again. An artist friend adorns it with a sprig of bamboo and signs it with his pseudonym. Such are the difficulties in the way of identification of these veritable puzzles. A study of Japanese pottery is not complete, however, without a consideration of this work. The amateur often discovers new kinds of clay and glaze, and often suggests more refined forms or new kinds of objects which may be made of clay. The work of the professional potter has often been affected by the pottery *rōnin*. In a parallel way our amateur photographers and microscopists have done a great deal by their discoveries in advancing the character of the instruments demanded by the professional workers in these branches.

In this class of pottery erroneous attributions are sure to be made from the fact, as before stated (unless definite records are at hand), that the only feature identifiable about the pottery is that it is non-professional; and even here mistakes will be made, as the work of some professionals is as bad as that of the amateur, and conversely, though rarely, the work of the amateur is as good as that of the professionals.

Pottery-Making

The prehistoric pottery of Japan was modeled by hand, and to-day, in various parts of the empire, this ancient art is continued in its prehistoric form. There are many potters in Japan who are still at work using only the hand in making bowls, delicate teapots, and dishes of various kinds. The pottery vessels used as offerings at Shintō shrines are usually made without the use of the wheel and are unglazed.

The potter's wheel, erroneously attributed to Gyōgi Bosatsu, was brought to Japan from Korea. The first wheel was probably the kick-wheel used in Satsuma and other southern provinces. The common form of potter's wheel consists of a wooden disk fifteen to eighteen inches in diameter and three inches thick. This is fastened to a hollow axis fourteen or more inches in length; a spindle with pointed end rises firmly from the ground, and on this the wheel rests, the spindle passing up through the hollow axis, and a porcelain saucer or cup being inserted in the wheel to lessen friction as it rests on the spindle. The wheel itself is on a level with the floor, and the potter, sitting in the usual Japanese position, bends over the wheel, which he revolves by inserting a slender stick in a shallow hole or depression near the periphery of the wheel. With a few vigorous motions of his arm the wheel is set in rapid motion, then, with his elbows braced against his knees, the whole body at rest, he has the steadiest command of the clay he is to turn. As the wheel slackens in motion he again sets it twirling. The wonderful delicacy of the work of the Japanese potter, as shown in certain graceful wine-bottles, and marvelously thin and symmetrical bowls, must be accounted for by the potter's attitude and the resultant steadiness while throwing.

Sir Ernest Satow, in his *Korean Potters in Satsuma* (*Proc. Asia. Soc. of Japan, 1878*), says that these potters use wheels of different sizes. These are formed of two wooden disks connected by four bars of wood. A spindle rising from a square pit passes through a hole in the lower disk, and upon its pointed end the upper disk rests, a porcelain cup forming the bearing, as already mentioned. In the smallest of these wheels the upper disk is fifteen inches in diameter, while the lower one has a diameter of eighteen inches. The potter sits on the edge of the pit and pushes or kicks the lower wheel with his left foot, the wheels being far enough apart to allow the lower wheel to be kicked freely. The Korean wheel, as described by Mr. P. L. Jouy (*Science*, 1888, p. 144), differs from this in form in having but one disk, as in the typical Japanese wheel. The potter, on a level with the wheel, sits on one leg and kicks the wheel with the other leg. The wheel is pivoted in the centre and rolls on small wheels beneath. North of Canton I saw a potter's wheel on a level with the potter while sitting, and a boy stood at one side steadying himself by holding to a fixed bamboo pole, and with his right foot kicking the disk upon which rested the clay the potter was manipulating. The ovens are a series of chambers resting side by side and built against the sloping side of a hill, the lower one being four or five feet wide, and the other chambers widening gradually, so that the upper one, which may be the eighth or tenth, is eight or more feet in width. These have, on their ends, a large opening through which to charge the chambers, and a smaller opening through which fuel may be passed. These chambers are connected by openings within. The fire is started in the lower one, and after burning briskly for a while fuel is added to the next one in turn, and so on to the upper chamber. In this way all the heat is utilized. I have drawings of this form of oven from Korea, and I have seen the same form in China. The ovens seem much more firmly and substantially built in China than in Japan. There are single round ovens five or six feet in diameter, used as muffles, and for special purposes of baking. For fine work seggars are used as with us. For the baking of Raku pottery a small furnace is built in the house, square-box bellows being used to insure rapid combustion. In many places, as at Koda, near Yatsushiro, a single range of ovens is used by all the potters in the vicinity, and the numerous marks used on Yatsushiro and Bizen are called oven marks, and indicate the work of the individual potter. The tools used by the potter are of the simplest description. These consist of a few wooden formers, to shape the inside of a bowl; long sticks with hooked ends, to follow along inside a narrow-necked bottle; a bit of leather, used wet, to round the edges of bowls and dishes; a pair of calipers, to secure the proper diameter; a wire, to separate the piece from the wheel; and other utensils of equal simplicity.

DECORATION

An explanation of the meaning of the many curious motives employed by the Japanese in the decoration of pottery would involve an extended study of Japanese and Chinese mythology, classics, history, symbolism, folklore, and religion. Such a study would make an important work by itself. Space will admit only the briefest allusion to this most interesting subject. The quaint and unexpected objects used as motives in decoration seem very strange and curious to us until we know their meaning. A bowl decorated with a fringe of straw, with sprig of pendent pine, or a red lobster and spray of *sasa*, conveys no meaning, unless one has chanced to be in Japan on New Year's Day, and has seen the tasteful decoration of straw, pine, and red lobster over gateways or in front of houses. Natural scenery, flowers, and the like are evidently clear enough; but even these have their significances. The landscape may show the site of some famous temple, or historic ground upon which an heroic deed was done, or it may recall some place celebrated for its beauty. The flowers also have their language, a sentiment perhaps, or suggestion of some historic meeting. The methods and motives used in the decoration of pottery may be roughly classified under the following heads.

Animals and Plants

Drawings of the monkey, fox, and badger, with which are connected many superstitions and curious stories, are often used as motives. Fishes and birds, particularly water-birds, are common subjects. Among insects the butterflies and stridulating insects lend themselves as subjects for the artist. Shells and the cuttle-fish are not uncommon.

Natural Scenery and Natural Objects

Simple landscapes, running brooks, the peak of Fuji, sprays of flowers, are very often used in decorating pottery. The effort of the artist is never to overload. The spray of flowers, or simple landscape, appears on one side of the bowl. The sketches are often of great merit, and we wonder at the ability of a common potter to do this work, or to command such talent. The designs, however, are often copied from the masters: a heron, by Ōkyo; a monkey, by Sōsen; a bit of landscape or flash of fishes from some Kano artist. In copies of this kind the decorator never mutilates the drawing. If a spray of flowers is selected to adorn a bowl, the mass is drawn as far as it will go on the outside, and then continued over the rim and down the inside of the bowl, running to the bottom or across.

Associated Objects

There are many objects almost invariably grouped together. Among the common examples are seen the lion and peony, whitewood and sacred bird, wind and tiger, cloud and dragon, waterfall and carp, millet and quail, deer and maple, rain and swallow or willow and swallow, bamboo and sparrow, and crane and tortoise. Some of these typify aspiration, long life, and good fortune; others, the delights of nature, the beauty of spring, etc. Other associations of objects occur, as the well-known *shō-chiku-bai*, represented by a flower-pot in which are pine, plum, bamboo, and precious coral. The four wise men of Confucius are typified by the *ran* (an orchid), chrysanthemum, bamboo, and plum; the three stages of nature, by conventional figures of the moon, snowflake, and flower. At New Year's a favorite present consists of the orange and dried persimmon, accompanied by the usual folded paper, called *noshi.* Among these various symbols, those suggesting longevity, good fortune, riches, and New Year's festivities are most often seen.

Sports and Games

The Japanese have many forms of indoor and outdoor pleasures, such as games, picnics, tournaments, and the like. Among these may be mentioned games of authors and other card games; *go*, chess, battledore and shuttlecock, music, poetry, writing, tea ceremonies, painting, archery, fencing, polo, hawking, hunting, fishing, and many other forms of enjoyment. These are variously depicted on pottery, either by the sketch of the game, play, or act, or, what is more usual, a suggestion is given by drawing the utensil, instrument, or other object used. The poet at the foot of a waterfall is being inspired to write some apostrophe; a reel and line suggest fishing; a jug of sake, being warmed over a fire with maple leaves for fuel, tells the story of a picnic; a bamboo spoon and stirrer call up the tranquil pleasures of the tea ceremony; and so with other objects the various doings are fully brought to the mind.

Festivals

There are many festivals among the Japanese, coming at certain stated times of the year, — a festival for boys; the Feast of Dolls, a girl's festival; and others to celebrate the blooming of certain flowers, and New Year's Day, of course. Objects associated with these and other festivals are used in decoration. A bowl to be given on New Year's Day will bear the decoration of a red lobster and the green leaves of a bamboo grass. The lobster conveys the wish that the recipient may live to that age when his back becomes bent like the lobster; and the *sasa*, or bamboo, conveys the wish of long life.

Tools and Utensils

Tools used in the construction of a house or vessel, utensils connected with husbandry and domestic work generally, as the rake, hoe, broom, though it may be a ceremonial rake or broom to sweep the little devils out of the house, the distaff, reels, etc., often occur as embellishments.

Structures

One sees on pottery the representation of certain structures, a house roof or simple roofing tile, a castle wall, a bridge or simple bridge post, a trough for conducting water, a well-curb, a rustic fence, a *torii*, and many others. An infinite variety of such objects is seized upon by the Japanese potter as appropriate subjects for pottery embellishments. Strange and often grotesque as many of these appear to be, the artist, in his choice, has had a definite object in view: they all convey some sentiment of rural felicity, home life, some hint or suggestion of pleasant association.

Crests

The *mon*, which is the equivalent of our heraldic designs, crests, etc., is often seen on pottery, and the exquisite character of these conventional figures lends itself with great effect. The *mon* of the Mikado and the families of the Shōguns and certain dominant families are seen upon vessels, some of which may have been used by the retainers of these families. When a daimyō or other official ordered pottery from some potter of his own or even of some remote province, he desired the crest of his family to be used in the decoration of each piece. When families are united in marriage, the crests of both families may be found interwoven or overlaid as a decoration.

Symbolism

The Japanese are rich in symbolism, and largely draw on this material in selecting designs for their art industries. Brocade, metal work, pottery and lacquer, all bear witness to the infinite variety of these subjects, and the never-ending way in which they are transformed for the purposes of decoration. We, also, are rich in symbolic figures, illustrating attributes or conditions, such as hope, faith, plenty, time, courage, meekness, justice, etc. How rarely, however, are these objects brought into use as decorative motives! With the exception of the conventional heart, the wheel of fortune, and possibly a few others, our symbols are represented by the depiction of veritable objects, such as the scales for justice, dove for peace, hour-glass for time, anchor for hope, etc. The Japanese, on the contrary, have among their symbols many mythological forms. When the symbols are represented by veritable objects, as the rain-coat, concealing hat, dove, scroll, and others, they are drawn in a conventional way. Even the pine, bamboo, plum, heron, and tortoise are often conventionalized in drawing, and in metal work almost beyond recognition. The mythological figures are seen in various monstrous animals, such as the dragon, phœnix, lion, and a creature which appears like a cross between a bull, a deer, and a unicorn. The seven household deities of good fortune, as the gods of longevity, daily bread, riches, military glory, contentment, lore and love, are variously represented. The liberty the Japanese take with their household deities is shown in the manner in which they are often caricatured. Various sects of Buddhism have their patron saints, certain sects having their special ones. All warriors look to Bishamon-ten as their special patron. Benzaiten attracts followers of all creeds. Women appeal to her for blessings in the form of wealth and beauty. Daikoku is depicted as a short, fat figure seated on a bag with mallet in hand. Merchants propitiate this god.

Conventional Scrolls and Diapers

Japanese decorative work is rich in the variety of scrolls, geometrical lattice work, and diapers of various kinds, and these are used with great skill. The so-called Greek fret, which the Japanese have derived from China, is common in a variety of forms. The Mishima style of decoration, which is either incised or impressed and filled with clay of contrasting color, consists of lines, cross-hatchings, encircling bands, stars, circles, punctures, and conventional flowers, and has been derived from Korea.

Inscriptions

The pottery often bears inscriptions either incised or written in some colored pigment. The inscription, when translated, may turn out to be the advertisement of some tea-house or a recommendation of the object in question, as, for example, a tea-pot bears the following: "The taste of the tea depends upon the article in which it is made, and this is good for tea-making." Sometimes it may convey a humorous admonition, as in the case of a little bell-shaped wine-cup, which cannot possibly be put down without tipping over; the recipient has to hold the cup until he has drank the contents. Written in black are these words: "If you let this cup wait too long, it annoys your friend, therefore pass to the left." Again the writing may give the poetic name of some garden or summer-house, such as "light summer rain," or a sentiment expressed in a few words, "long life, never old." Usually, however, if the pottery has any character, the inscription is an extract from some Chinese classic, a stanza of poetry or poetic sentiment, an appeal to the beauties of nature, etc. The following are a few translations to illustrate. One refers to a man in a strange place thinking of home, and being specially homesick in the springtime; another calls attention to the beautiful sound of water striking against the rocks. On one bowl, upon which is drawn a single wild flower, is the inscription: "Transparent, simple, far away from noise and dust." Another tells us, "The dew of bamboo makes a very pleasant sound in falling on the leaves below." On another is depicted a gourd hanging on its vine; the legend refers to a happy life, without care, and one can either sit or stand. The gourd typifies it: if the gourd is light, it hangs all right; but if heavy, the vine breaks; so with a man weighted with business cares. The Japanese love of nature, in its sweetest phase, is conveyed in the following: "The fair wind blows, the branches turn green, and those on the south side blossom."

Glazes

In certain kinds of pottery, as in that of Chikuzen, and notably in special forms, as in the tea-jars, the potter depends upon his glazes for striking effects. The over-glazes are so applied as to run down in streams of contrasting color. The effects are often unique, and the behavior of the glazes, while not under complete control, is yet so managed that the features aimed at are usually attained.

Brush Marks

Simple strokes of the brush either in broad dashes, scrolls, lines crossed in lattice form, or dots, are often used to modify a plain surface. In roughly made pottery, as in certain forms of Karatsu and Shino, this decoration is often seen. It gives a rude and archaic appearance to the piece.

Schools Followed in Decoration

With the help of Prof. E. F. Fenollosa a rapid survey was made of the collection to note the schools followed by the potters in the decoration of their pieces. The result was interesting, as showing the refinement and intelligence of the potter in that he went to classical sources for his themes. Thus roughly may be stated that the Kano school was dominant, even

Sesshū and the early Kano school being represented. Ōkyo and the Shijō school, Kōrin and Bunjinga came next in number. The Nagasaki school was not uncommonly followed, and, in a few cases, the Soga and Tosa schools were represented. Of the popular school, Ukioye, only four examples were seen; and as an evidence of the reserve of the potter, only one instance of a copy of Hokusai occurs. The potters of the provinces of Sanuki and Kaga, and the potter Mokubei of Kyōto, followed the Chinese school; while Higo, Iwaki, Satsuma, and Kyōto followed Kano.

PRINCIPAL USES OF OBJECTS IN THE COLLECTION

Concerning the various uses to which pottery is applied, the Japanese are only equaled by the Greeks of past times. Schliemann records the fact that the ruins of the first prehistoric city of Hissarlik show the almost universal use of pottery by the people. "Utensils for every-day life, terra-cotta funeral urns, large terra-cotta bowls, weights for fishing-nets, handles for their brushes, and even hooks to hang their clothes upon, were all made of pottery." Where we use silver and other metals, glass, etc., in the making of various articles for daily use, the Japanese use pottery.

It is thought proper here to answer some of the questions which will naturally be asked, by explaining the uses of the principal objects in the collection. Examples of many of these are grouped together, but are not on exhibition for want of room.

House

For use in the house may occasionally be seen a vessel the upper portion of which has numerous perforations. This is used to hold material which, when burnt, produces a dense smoke, a device used for driving mosquitoes out of the house (cases 17 and 19). Little wheels of hard pottery are used as rollers for the sliding window or scuttle in the roof of the kitchen; a solid block of pottery in the form of a tortoise, bird, or simple square, having a deep, wide notch in one end, is used to hold the end of a standing screen. In house construction the roofing tile, sometimes glazed, and the tiles terminating the ends of the ridge or the eaves, often very elaborate, are of pottery. The intricate friezes of the rooms, usually perforated and of delicate wood carving, are sometimes seen in porcelain. The ornamental-headed nails and recessed contrivances for shoving back the screen partitions are sometimes made of porcelain.

Kitchen

The Japanese kitchen is rich in various forms of pottery. A jar as large as a barrel is used for water for general purposes; large bottles and jugs of various sizes are used to hold sauce, vinegar, oil, and wine. There are a number of stout bowls, and even shallow dishes, the bottoms of which have been roughened by deep lines or imbrications, like a wood-file, to grate radishes and other substances, — a device which might come into practical use in our kitchen. There are jars for pickled vegetables, salted fish, etc.; shallow earthen pans for parching peas or corn; peculiarly constructed vessels for the purpose of steaming cold rice; covered dishes in which to prepare fish or meat, and covered bowls to cook eggs in a certain way. Near the range stands a rough jar filled with water; in this fragments of burning charcoal are dropped when the fire is no longer needed. This is done as a precaution against fire, and to save the charcoal, an economy practiced by the Japanese.

Sacra

In every house a little shelf may be found, high up near the ceiling, upon which is placed the household shrine. In front of this are little pottery lamps, usually in the form of small plates, to hold oil and a pith wick; unglazed plates for food offerings; oviform, long-necked flasks to hold the wine offering; and pottery vessels to hold the incense sticks. Even the effigy of Buddha, or Kwannon, may be of pottery or semi-porcelain. For offerings in the Shintō temples, unglazed, hand-made plates are used. These are often made by one of the priests of the temple. For the burning of incense at funerals specially formed vessels are utilized. The cinerary urns for the poorer classes are very simple. These are black, unglazed, containing a small wooden box to hold the fragments of bone and teeth which may not have been completely reduced to ashes. At the grave large, unglazed vessels are used, in which to burn incense and to offer food. The peculiar gateway, or *torii*, standing in front of the temple, which may be of wood, stone, or metal, has also been made of porcelain. There is a very large one of porcelain in Hizen.

Food-Vessels

Among the dishes used for food and for table service generally a great variety of very interesting and beautiful objects are seen. Among these are covered bowls for soup and rice. A wide, low, covered bowl, placed in the centre of the dinner tray, is used to hold meat or broiled fish; smaller dishes for pickles, salted plums, etc.; shallow dishes, sometimes with a small receptacle adherent for sauce for raw fish; quaint and interesting forms of dishes to hold cake and jelly; and small globular bottles, with narrow mouths, are for sugar-plums, which may be shaken out one by one. There are deep, narrow cups for raw fish and vinegar; similar shaped cups, though larger, for hot water for drinking; and vessels, with a slight depression or nose on the rim, are used to hold sauce for raw fish and a kind of macaroni. Three little pots, with a tall, cylindrical one, all united, take the place of the caster for pepper, radish, and salt: the cylindrical part accommodating the chopsticks for serving. Large, oblong dishes and deep bowls are used to hold rice and fishballs, and large quantities of food in general. Pottery-rests and holders for chopsticks, and receptacles for toothpicks, are also seen.

Heating

A number of vessels come in use for the holding of ashes in which charcoal is burned. Globular and nearly closed devices are used for warming the hands; open vessels are brought to guests for the same purpose; and there are little pottery devices containing live coals, which may be carried on the person. Receptacles for burning incense, and braziers for cooking and preparing tea, will be considered under other heads.

Illumination

A number of articles made of pottery are used for illumination, or, perhaps one might say, to make the darkness more apparent. Lamps range all the way from a shallow saucer to hold oil and a pith wick to well-constructed lamps, with stand and handle combined. Pottery candlesticks of various designs are seen, and also covered vessels to hold the snuffings, with a receptacle for metal chopsticks to act as snuffers. In the bottom of the large lantern which stands on the floor a shallow plate is placed to catch the drippings from the lamp or candle.

Tea-Making

In preparing tea in the ordinary way, that is, from the leaves, quite a number of vessels are demanded. If made with any formality, a little lacquer cabinet is provided to hold the tea-cups, etc. A pottery furnace is used upon which the vessel is placed to boil the water, and an object, not unlike a small tea-pot, to cool the water to the proper temperature before making the infusion. Contrary to our dictum, boiling water spoils the tea.

Little tea-cups are used, from which the tea is drank without sugar and without cream, and by the time the tea is made properly and served it is nearly cold, but delicious. Other objects come into play, such as rests for the cup, and a tea-jar, though for ordinary service a lacquer box is used or a block-tin canister. A special form of bowl is used, into which the rinsings of the cup are poured; and in the formal serving of this tea other objects find a place.

The Tea-Ceremony

Tea in the form of a fine powder, to which boiling hot water is added and briskly stirred with a bamboo whisk, is, when served with due formality, associated with a number of intricate rules, according to the school followed. In this service nearly all the vessels and utensils are made of pottery. Among the objects commonly made of bamboo or metal, pottery examples may be found; even the shovel for ashes, which is usually of metal, in rare instances is made of pottery. The collection contains an example. The tripod upon which the hot-water kettle rests is also seen in pottery.

Space will not permit a description of the ceremonial tea-party, though the origin and persistence of this refined custom has had a most profound influence on the fictile art of Japan. The tenets have insisted on repose in form and decoration. In the little house specially made for the service, and in the approaches to it, such as the pathway, gate, fences, etc., rusticity is affected: old moss-covered framework to the wells; the pathway, in winter, strewn with pine needles; quaint waterworn rocks brought from some distant mountain brook. In the densest portions of the commercial city of Tōkyō one can find these enchanting spots.

The little tea-jars to hold the powdered tea must depend upon their form and glaze for their attractive features. The tea-bowls are often of irregular contour, rarely decorated; the little dishes in which food is served before the tea are also of some quaint form, and dainty always. The furnace may consist of a square hole in the floor, metal-lined, and filled with ashes, in which the burning charcoal is partially buried. Often the furnace is a large, thick, unglazed pottery receptacle standing on three short legs (case 33). This rests on a square tile or a square lacquered board. A large water-jar, with lacquered cover, holds the water to replenish the iron kettle.. A quaint little box of pottery is to hold incense, which is often put on the coals to give fragrance to the room. A rest for the bamboo dipper may be of bamboo, but is often made of pottery. A vessel into which the water is emptied after rinsing the bowl, a little tube to hold the cloth with which the bowl is wiped, and, in some forms, a long pottery tube, with broader base, in which the bamboo dipper may stand, handle down, in a most unbalanced attitude, are also seen. These and many other devices make up the paraphernalia of the tea ceremony. The tea is reduced to powder by grinding in a stone handmill. The Ethnological Museum at Leipzig possesses a pottery mill. Sometimes a pottery mortar and pestle are used to pulverize the leaves. Such, in brief, are the pottery utensils used in the tea ceremony, a ceremony which has not only profoundly influenced the pottery, but has affected the character of the house and garden as well. Perhaps it may be nearer the truth to say that those whose tastes are quiet and refined enough to enjoy the formal drinking of tea, with its easy, though apparently rigid etiquette, demand cleanliness, purity, simplicity in all the appointments connected with the service.

Wine

The universal wine of the country, used everywhere and on all occasions, is the well-known *sake*, fermented from rice, and apparently no stronger than German beer. This wine is drank hot from little, shallow, flaring cups, usually of porcelain. The sake is served from bottles simple in shape, with gradually tapering neck. These are often beautifully decorated, notably the Satsuma and Kyōto forms. There are a great variety of sake bottles, some with wide bottoms to use on shipboard or at picnics; others with a bulbous expansion, that they may float when placed in hot water; others made tapering to a point below, so that they can be stuck in the ashes. Receptacles for sake are made with large areas of heating surface, or a vessel may be filled with hot water, with accommodations for a narrow cylindrical sake bottle. Beside the usual form of sake cup, there is one made in the form of a mask, with a long nose, so that the wine must be drank before the cup is laid down; others are made in the form of a bell for the same purpose. A cup is made with a hole in the bottom, over which the finger must be placed; the holder is forced to drink the liquor at once. In company, a very important vessel (the *haisen*) is used to hold cold water, in which the guest first rinses his cup before passing to another with whom he wishes to drink. Little cups are seen which are tied to the girdle and used in traveling. Three cups of varying sizes, resting one upon another, are used in the marriage ceremony.

Smoking

A few pottery utensils come in play for the use of the smoker. Jars for tobacco and long, deep tubes, usually of bamboo, are also rarely made of pottery. These are to knock the ashes in and to serve as a hand cuspidor. A pottery vessel filled with ashes to hold a live coal for the lighting of pipes is handed to a visitor as one of the first acts of hospitality after the customary salutation. The universal form of pipe consists of a metal bowl and mouthpiece with bamboo stem. The collection contains an entire pipe made of pottery. The Ethnological Museum at Hamburg has a pipe in which the bowl and mouthpiece are made of porcelain.

Writing-Table

The love of poetry and verse which strongly characterizes the Japanese lends an additional charm to the writing-table and the objects that are used upon it. Many of these are made of pottery, and skill, ingenuity, and taste are displayed in their making. The ink-stone, though usually of stone, is sometimes seen in pottery; an old roofing-tile may be utilized for that purpose. The rest for brushes assumes a variety of shapes, as, for example, three swans grouped together, or cocks of grain, or a row of children, or a simple notched ridge. The vessel for water for the ink-stone is made in the form of some household deity or mythological animal. A rest for the stick of ink is made of pottery; a little pottery screen is provided to stand up in front of the ink-stone to catch any drops of ink that may be spattered in rubbing. Pottery paper-weights are not uncommon: these may be in the form of a tortoise, or a flat bar with moulded objects upon it. A special holder is made for the red ink used in correcting manuscript. The collection contains a writing-box with partitions, stone and brush handles, etc., all made of pottery. The bell to call the servant is sometimes of porcelain.

Artists' Materials

The artist in mixing colors requires low, shallow plates, peculiarly shaped objects for the holding and cleansing of brushes, and vessels for water, etc. In drawing Chinese characters of large size, a quantity of ink is prepared, and special vessels are used for this purpose.

Flowers

With the Japanese the love for flowers is a leading characteristic. A great variety of objects is made for their display. Among these are standing flower-vases, rough, heavy, and massive, in which the flowers, by contrast, look exceedingly beautiful; hanging flower-holders of an infinite variety of design; quaint little receptacles just big enough to hold one flower. These may be placed on the writing-table or shelf in the room. Hanging, boat-shaped vessels, or two square-shaped buckets suspended from a wheel, as well as large, heavy trays, are also made for flowers. The flower-pots are often of blue and white porcelain or celadon glaze. These are very ornamental.

Incense-Burners

The burning of incense sticks or little bits of incense takes place on many occasions: in the tea ceremony, before the household shrine, on the presence of a guest, and at the grave. There are many forms of incense-burners, — some made in the shape of an animal, the smoke finding egress through its mouth and eyes; others in the form of a house, the smoke coming out of the openings in the ends of the ridge; or the vessel may be in the form of a bronze incense-burner, the glaze made to resemble copper.

Incense-Boxes

The exuberance of the Japanese potter is most fully displayed in the boxes to hold incense. Here the coquetries and conceits, the unexpectednesses and surprises, in the words of Jarves, find the fullest expression. Mammals, birds, fishes, insects, mythological objects, fruits and flowers, and every conceivable object, even mountains and waterfalls, are all rendered in pottery for this service.

Ornamental Objects

Under this head may be placed pottery figures in the shape of some mythological animal or household deity, which is placed in the recess below the hanging picture or kakemono. This kind of picture rolls up like a map when not in use, and the stick upon which it rolls may sometimes have pottery or porcelain knobs. Curious-shaped objects, usually of metal, but sometimes of pottery, are used to hang on these knobs to straighten the picture. A rare but ingenious contrivance in pottery, in which an open fan is displayed, is made to hang on some upright post in the room; a circular disk of pottery, with the characters for large and small on opposite sides, is to remind one of the greater or less number of days in a month. Cages to hold musical insects are sometimes seen in porcelain; large, deep vessels are provided in which rock-work is built and goldfish are kept; little pottery cups with loops are used to hold bird-seed.

Objects worn on the Body

A little contrivance, usually of metal, to hold ink and a brush, which is worn on the girdle, is rarely seen in pottery. Lawyers and doctors were in former times permitted to wear a wooden or ivory apology for a sword. This device was carved in the form of a fish or some other quaint object. The collection contains one made of pottery. An *inrō*, which is almost universally seen in lacquer, is occasionally found made of pottery or porcelain. *Netsuke*, usually made of wood, ivory, metal, or stone, and beads, usually of metal, are also made of pottery. Even hairpins are sometimes made of pottery or of white porcelain, wrought in the shape of plum blossoms. The collection contains a pottery mask, probably to be used on an effigy of some kind.

Decorative Material

Pottery in various forms is used in decoration. Porcelain panels are used in cabinets. The famous lacquer artist, Ritsu-ō, introduced soft pottery as well as other materials in the decoration of his work, and artists following Ritsu-ō's methods have made decorative panels in which pottery, pearl, and lead were utilized in this way.

Toilet-Table

A number of pottery articles are used on the toilet-table, — boxes to hold white powder, and special vessels to hold the water for mixing; saucers for a rouge-like paint; low, wide bottles with narrow mouths to hold oil of the seeds of camellia. Besides these one may find jars and other vessels used in the blackening of teeth.

Games and Toys

Chess-boards of hard pottery are seen, with chessmen of porcelain, and an infinite variety of toys in pottery, such as globular bells, little figures of various kinds, and all the paraphernalia of the miniature gardens the Japanese are so fond of constructing in trays of sand. Among objects for this purpose are summer houses, bridges, fences, stone lanterns, figures, and miniature trees.

Fencers have tied to the tops of their hoods a little fragile pottery plate which breaks at the slightest blow.

Gardens

At the end of the veranda there is a receptacle for water, near which hangs a towel. This receptacle may be of iron or stone, though large pottery vessels are often seen. The stone lanterns which decorate a garden are sometimes made of pottery. Square tiles are sometimes used in the paths. These I saw specially in the gardens of potters in Kyōto. The collection contains a large well-wheel of pottery, presented by Mr. S. Bing, of Paris. Pottery or porcelain garden stools, after Chinese fashion, are not uncommon.

Medicine

Under this head may be classed pottery vessels made for distilling. Little jars used for carbonizing frogs, rabbits' skulls, etc., after the Chinese pharmacopœia (already doomed in Japan), are made of pottery. A long-nosed cup from which to pour medicine, mortars for grinding substances, and objects to be worn on the person, such as *netsuke*, or *inrō* to hold powders or pills, are not uncommon.

Pottery-making

The art of the potter brings in a number of pottery utensils. At the outset the muffles are of pottery; oven shelves, spurs, and seggars are all of pottery. Large jars for lixiviation and various other vessels are used in the potteries.

Miscellaneous

In the shops one sees a great number of objects in the shape of bottles, boxes, and jars for the holding of various extracts, preserves, cordials, sweet wines, etc., pottery taking the place of glass for these purposes.

The metallurgist uses crucibles of pottery for the melting of metals, the accidental oxidations of which have, in past times, given a hint for new glazes, and the colored residuum often left in the bottom of the crucible the suggestion of various alloys for the inlaying of their metal work.

The farmers use a heavy jar in which to sprout seed. Along the streets large water-jars are seen for the convenience of street sprinkling and for fire precautions.

The objects thus far mentioned do not by any means include all the devices made in pottery. No record has been made of the pottery utensils used by the inkmaker, the lacquerer, and those seen in other trades and occupations; sufficient examples, however, have been cited to show the infinite variety of uses to which pottery is applied in Japan.

Explanatory Notes

A few terms are used in this catalogue which require an explanation. In designating the names of objects English names have been used in every case, with one exception. This is a vessel to hold cold water, in which a Japanese first rinses his winecup before proffering it to a guest with whom he wishes to drink. The vessel is known as a *haisen*, and as there is no English equivalent, either of vessel or ceremony, the name "haisen" will be retained. The Japanese have a kind of bowl with a slight spout on the rim. This is generally used for holding sauce, and is known as *katakuchi* (side mouth). The term "beaker" is used for this form of vessel. As nearly all the Japanese pottery is crazed or crackled, this word will not be repeated in the descriptions unless the crackle is very coarse, or very fine, or has some peculiarity. The absence of crackle will be mentioned when necessary. As the larger number of tea-jars have a mark on the bottom (made by the cord in separating the object from the wheel) known as a thread-mark, and as this mark is generally a right-handed thread-mark, except in the Satsuma tea-jars and some others, this feature will be understood as right-handed unless otherwise mentioned. Transparent glaze is one that gives the same coloring to the clay that water might give. The Japanese speak of this glaze as water glaze. The word *Kōchi* is not used in the catalogue, though it is a very common term with the Japanese. Red, yellow, green, and purple glazes, either separate or intermixed, as well as a rough decoration in red and green on a white ground, are called by the generic name of Kōchi. These kinds are supposed to be derived from Cochin China or in imitation of Cochin China pottery. An opportunity was afforded me of examining a large collection of pottery near the town of Cholon in Anam. The pottery had been brought from Cochin China. In the entire collection I saw no suggestion in the glaze or decoration at all resembling what the Japanese know as Kōchi; on the other hand I did see in a town north of Canton pottery glazes which might very well have been the origin of the Japanese Kōchi.

In the arrangement of the pottery in the cases a concession has been made to the nature of this Institution, which is first of all a Museum of Fine Arts. A compromise has therefore been effected by which the unique and more beautiful objects of a family of potters have been arranged "on the line," so to speak. Had this not been done, the work of some of the greatest potters would have come either on the lowest or on the highest shelves, where the objects could not have been seen to advantage.

This is true also of the serial arrangement of the Provinces, the sequence being purely arbitrary.

The absence of numbers in sequence or numbers marked with an asterisk indicate that the objects are not exhibited for want of room and for other reasons. Many are important to the collection in showing, for example, the degradation of certain families of potters or some collateral branch or other feature, and many have no artistic merit. Special students may have access to these by applying to the Keeper of Japanese Pottery.

As before mentioned, Ninagawa Noritane began the publication of the work entitled *Kwan Ko Dzu Setsu* in 1876.[1] This work had the general title of *Japanese Arts and Industries*. The work on Japanese Pottery consisted of seven parts, and a number of unpublished plates and drawings which would have formed Part VIII. had he lived. In this series a part was published on the various gateways of the castle of Yedo, illustrated by small photographs; plates had been made for a part on ancient roofing tiles; and drawings had been prepared for a part on Japanese armor. Ninagawa's untimely death in 1882 prevented the completion of this work. The seven parts on pottery were illustrated by lithographic plates colored by hand. The collection possesses many of the originals figured in this work. Of Part I., of which many of the figures were copies from drawings, the collection has none; of Part II. it has twenty-one out of twenty-three; of Part III. it has thirty out of thirty-two; of Part IV. it has thirty-three out of thirty-six; of Part V. it has all the objects figured, numbering thirty; of Part VI. it has eleven out of thirty-five; of Part VII. it has ten out of thirty-one; and of the objects figured on plates and drawings prepared for Part VIII., but unpublished, it has fifteen out of twenty-two. The collection thus possesses one hundred and fifty of the originals of Ninagawa's great work. Of the remaining fifty-two objects figured in the published work the British Museum possesses nine, and a few of the remaining ones are in the private collections of Thomas E. Waggaman, Esq., of Washington; William Anderson, Esq., of London; and Thomas Allen, Esq., of Boston. The rarest and most important pieces figured by Ninagawa are in Parts II., III., IV., and V. Of the one hundred and twenty-one figured in these parts the collection possesses all but seven. In this catalogue the originals are designated as *Type Ninagawa*, etc.

In order to render complete the historical development of Japanese pottery a small collection of the softer pottery of China, Cochin China, and Anam should be formed to illustrate the origin of certain types of pottery and methods of glazing and decoration which have been derived from these countries. The Japanese fully acknowledge their indebtedness, as shown by such terms as Kōchi (Cochin China), Shina (China), Nankin (vulgate for China), applied to certain kinds of pottery. The remarkable Chinese bowls, known as Temmoku, which the Japanese have never been able to imitate, the Chinese celadon, many forms of Chinese porcelain, the rough red and green over decoration known as Kōchi, Nankin yellow, red and gold tortoise-shell glaze, pottery known as Boccaro, and many others, are all copies of Chinese models. A nucleus has already been made for such a collection, though from the scarcity of this material it will be difficult to do more than gather a few typical forms.

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[1] Part I., 1876; Parts II., III., IV., and V., 1877; Part VI., 1879; Part VII., 1880.

In the spelling of geographical names I have followed the valuable *Dictionary of the Principal Roads, Chief Towns, etc., of Japan*, by W. N. Whitney, M. D.; hence, Izumo for Idzumo, Kōzuke for Kodzuke, Kyōto for Kioto, Tōkyō for Tokio, etc.

I have also found *Ancien Japon*, by Professor G. Appert and Mr. H. Kinoshita; *Handbook for Central and Northern Japan*, by Sir Ernest M. Satow and Lieut. A. G. S. Hawes; and *A Handbook for Travellers in Japan*, by Professor Basil Hall Chamberlain and W. B. Mason, useful works of reference.

THE CATALOGUE

KOREAN POTTERY

The Japanese give the fullest credit to Korea for many influences derived from Korean potters in past times. For this reason a small collection of Korean pottery has been brought together to show in a measure what the Japanese really owe to Korea. The hard, lathe-turned, unglazed mortuary pottery of a thousand years ago has been derived outright from Korea. The Japanese identify specimens dug up in Japan as Korean. From the wide distribution of this pottery in Japan, and its abundance as seen in the fragments along the roadways, I am convinced that it was made in Japan, but by Korean potters. I am forced to this conclusion by the absolute identity in clay, form, decoration, and purpose.

In Korea as in Japan this hard, lathe-turned pottery is associated with a hand-made pottery of light, sandy clay, either red or yellowish in color. Korean potters came to Japan at various times, centuries before they were compelled to by Hideyoshi and his generals, and followed the vocation of making mortuary vessels as well as pottery for domestic use. Provincial history records the coming of Korean potters to various southern provinces, notably Hizen, Satsuma, Higo, Suō, and Buzen, and even as far north as Musashi. A peculiar style of decoration consists of impressed or incised figures, usually in the form of stars, rosettes, circles, lines, etc., which being filled with white clay, rarely black, give a simple and enduring decoration under the glaze. The Japanese call this style Mishima, and it is directly traceable to Korea. I have elsewhere shown that wherever Korean potters settled in Japan the Mishima style of decoration is seen. This form was undoubtedly an outgrowth of the incised decoration found on the mortuary pottery. Roughly cut notches in the basal ring of bowls are said to be of Korean origin.

Aside from the above-mentioned features, unless we add the deep olive-green glazes of early Satsuma and the discovery of white clay in Ōsumi by Korean potters, and possibly the early Raku glaze, I am not aware of any feature in Japanese pottery worthy of note that is traceable to Korean influence. The Kwannon and other forms in a hard, ivory-white glaze, commonly attributed to Korea, are probably Chinese. The jars, and rarely figures and plates, in a cream-white glaze, with a rough decoration in rich brown, which the Japanese invariably designate as Korean, are regarded by Dr. F. Hirth, of Pekin (with whom I had the opportunity of discussing the matter in Berlin), as unquestionably Chinese. Indeed, the more one studies authentic specimens of Korean pottery the more impressed he becomes that, with the exception of the above-mentioned features, Korea gave to Japan nothing beyond a number of industrious potters, who, in early centuries, brought the lathe-turned mortuary pottery, and later the Mishima decoration which the Japanese rapidly converted into a highly artistic form.

It is to China that the Japanese, as well as all other nations, are indebted for many of the methods of work and styles of decoration in porcelain and pottery. Tōshiro went to China in the twelfth century, Gorodayū Shonsui in the fifteenth century, and Gempin is said to have been a Chinese fugitive and not a Korean. Korea was continually receiving, by way of her inland sea and Manchuria, pottery and porcelain from China, and these, readily finding their way to Japan from Korea, were naturally believed to be Korean products.

The following ascribed dates to Korean examples have but little value. Interviews with a number of intelligent Korean officials connected with the embassy in Japan failed to shed any light on the question. I could not find that any interest attached to the subject of antiquities. After pressing an old Korean official for some information in regard to these matters, he answered, somewhat pathetically, " We are the only antiquities left in Korea ! "

MORTUARY POTTERY (hard, gray, lathe-turned) (Case 1)

The small collection of mortuary pottery was selected from a larger collection made by Pierre Louis Jouy in Korea. These objects were found in burial mounds in Torai, Urasan, and Taiku, north and west of Fusan, on the eastern side of the Korean peninsula. The United States National Museum also possesses a selection from the same collection, and in a description of it by Mr. Jouy, published by the National Museum, he says, " Korea is one vast graveyard ; burial mounds and monuments, of varying age and rich in archæological interest, are a prominent feature of the landscape. Although a tolerably thickly populated country, there are many sections where the cemeteries occupy a quarter as much space as that used for agricultural purposes." Associated with this pottery were " rings of copper heavily gilded, parts of horse trappings, such as buckles, and other ornaments and objects of stone." The vessels are made of hard, gray clay, in most cases turned on a wheel, unglazed, though in some specimens the surface has been vitrified by the heat. The ornamentation consists of sharply raised bands, wavy marks made by a comb, and lines incised, impressions made by a wooden block on which have been cut grooves at right angles or in circles, and, more rarely, an impression of a tube leaving deep circles. The vessels show no signs of use, and are in such forms as to indicate that they were vessels of offering for food, wine, and flowers. In another type the vessels may be lathe-turned or modeled by hand; the clay is soft, light red, or yellowish, and the pieces are small. In Japan also the two types occur together associated with similar relics, and the absolute identity in clay, form, method, and purpose show conclusively a common origin, the Japanese forms having been made on Japanese soil, and at the outset, at least, by Korean potters. Their age is probably twelve hundred years.

1. Round jar, with definite shoulder and neck. D. 11¾ in. H. 11¾ in. Hard, light gray clay, ornamented with three bead-like mouldings, upon each side of which are bands of incised wave lines. Low basal ring with seven square perforations.

2. Similar to last. D. 9¾ in. H. 12 in.

3. Globular jar, with short neck. D. 11¾ in. H. 12 in. Supported on a high, elongated, bell-shaped stand. H. 13½ in. D. at base 10½ in. Stand with seven rows of long, square perforations, four in a row, alternating. Jar and stand ornamented with encircling beads and wavy comb lines.

4. Flaring bowl, on high support, perforated with square holes. D. 12 in. H. 9¾ in. Ornamentation same as last.

The above objects are on top of Case 1.

5*. Globular jar, on perforated support. D. 8¼ in. H. 9¾ in.

6*. Globular jar, with cylindrical neck. D. 6¼ in. H. 8⅜ in.

7. Bowl, with high support. D. 9⅜ in. H. 7¾ in. Support with angular perforations in two series alternating. Bowl with four heavy ribs, between which a band of incised lines in basket pattern, and just below a zone of dots in vertical lines impressed.

8. Lenticular bottle, with looped handles. H. 8⅞ in. Gray clay with reddish areas, roughly potted.

9. Globular jar. D. 7½ in. H. 7½ in. Just below rim two circular perforations on opposite sides, eighteen encircling lines extending to lower half of body, between which are vertical incised lines. The body has been combed in a nearly vertical manner, and the eighteen encircling lines have been ruled over the vertical lines. Lower half combed with lines at various angles.

10, 11. Globular jars, with somewhat long, flaring necks.

12. Mug, with looped handle. D. 4⅜ in. H. 4¼ in.

13. Globular jar, with looped handle and perforated support. D. 3⅞ in. H. 4⅝ in.

14. Body, consisting of hollow tube supporting three cup-shaped receptacles opening into tube support (absent) with four square perforations.

15. Shallow cup, with looped handle-support with wide perforations. D. 4¾ in. H. 3½ in.

16. Globular jar, with flaring neck. D. 4⅜ in. H. 4¼ in. Decoration of bands and wavy comb-marks. On one side of body large, round perforation.

An identical form from Japan has been figured by Ninagawa.

17–44 inclusive, are smaller objects in the form of tazzas, jars, bottles, covered vessels, cups, etc., of similar pottery.

Of these 36 to 44 are below.

MORTUARY POTTERY (hand-made) (Case 1)

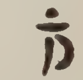
Associated with the above pottery are found smaller vessels, usually moulded by hand, of a loose light reddish and sandy clay. This pottery may be of a sacerdotal nature. A similar association is found in Japan.

45. Bowl-shaped jar, with constricted opening. D. 3½ in. H. 2⅜ in. Coarse, sandy light yellowish clay. Strong spiral lines on bottom of vessel.

46, 47. Similar to last.

48, 49. Knobbed covers.

50. Perforated disk (possibly spindle whorl). D. 1¾ in.



52

51, 52. Clay objects, in form of pagoda, used as votive offerings. H. $2\frac{13}{16}$ in. Sandy, light red clay, made in moulds of two halves. Base perforated. On one, obscure character in relief.

Identical objects are dug up in Yamato.

EARLY GLAZED POTTERY (Case 1)

53. Vessel, with nozzle. D. 4¼ in. Hard gray clay, glaze strongly crackled. Border of cranes and stars in black and white Mishima. 1100

54. Flaring bowl. D. 6⅝ in. Reddish clay, dull greenish glaze. Five sanded spur-marks inside and out.

55. Shallow saucer. D. 4 in. Light fawn clay, thick yellowish glaze. Base unglazed.

56. Shallow dish, with thickened rim. D. 4¼ in. Hard clay, greenish celadon glaze, finely crackled, sand adhering below. Roughly potted.

The last four objects were dug from graves near Chemulpo, and are probably eleven hundred years old.

56a. Shallow bowl. D. 6¼ in. Coarse dark clay, rudely mixed, dark grayish glaze with large bubble-like blisters, one of which, on the inside of the bowl, has broken away. Outside four encircling lines in two bands, beneath which are disposed at three equidistant points a radiating figure inclosed in a double circle. Within are similar encircling lines disposed in the same way, with a conventional flower impressed at four equidistant points, the radiating wheel-like flower being made by one stamp, the leaves by another, while the stem is incised. The bottom is very rough, and has adhering to it coarse sand upon which the vessel rested in the oven.

Loaned by Percival Lowell, Esq.

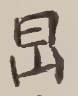
A gift from the King of Korea to Mr. Lowell during his visit to Korea, when he was appointed Foreign Secretary to the first Korean Embassy to the United States.

SÖNG-DO POTTERY (Case 1)

The following pieces (Cat. Nos. 57 to 67) were purchased from a Korean official in Soül in 1885 by an officer of the United States Navy. The Korean official had obtained them from a Korean of Söng-do, in whose family they had been for many years. An ancestor had dug them from the ruins of the ancient royal palace in Söng-do from a part of the site which he owned. Söng-do was the Korean capital for about eight hundred years prior to five hundred years ago. The Koreans regarded the pottery as about eight hundred years old. I have given a more conservative estimate by indicating an age of six hundred years, though it might be safe to adjudge it of a later date. The character of the work is so unlike Korean Mishima that one might be justified in regarding it as of Chinese origin, and suggesting the idea that the Korean Mishima was derived from the same source. The clay is hard and ringing, and the glaze is a grayish or greenish celadon. The Mishima designs are in white and black.

57. Vase. H. 14⅜ in. Swelling body, tapering gracefully to a narrow base. Opening small, neck short and constricted, with definite rim. Clay fawn-colored, hard, and fine; thick greenish celadon glaze, brownish area closely crackled. Decoration of cloud and crane in black and white Mishima. Base uneven. 1200

58. Vase. H. 10¾ in. Similar in form to last. Decoration of flowers and cranes, with band of oblique fretwork about neck and base, with scalloped design on shoulder. All in black and white Mishima. Mark incised and obscure. 1200

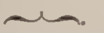


58

59. Shallow dish. D. 7⅛ in. Hard reddish clay, greenish celadon glaze coarsely crackled. Inside, design of leaves in slight relief. Three small spur-marks. 1200

60. Oviform water-vessel, with nozzle and delicate looped handle. H. 7 in. Hard light reddish clay, greenish celadon glaze. Constricted neck with low cover. On each side large circular panels; in one, floral design; in the other, willow; on front, cloud, all incised. Handle and nozzle spring from deeply incised escutcheon design. Handle ribbed and having above a small loop and projecting knob. Cover with rough scrollwork in white Mishima. Five rough traces of spur-marks. Bottom unglazed. 1200

61. Shallow dish, with slightly flaring sides. D. 4⅞ in. Hard ringing clay, gray celadon glaze, crackled in parts. Five conventional flowers, equidistant, in black and white Mishima. The same number, inside, in white Mishima, and on bottom, inside, rosette of scrolls, etc., in white Mishima. Three ragged spur-marks. 1200

62. Shallow dish, with flattened projecting rim. D. 5½ in. Sides and rim moulded in eight double scallops, . Inside, incised in leaves, scrolls, etc. Greenish celadon glaze. On bottom three rough spur-marks. 1200

63. Shallow bowl-shaped dish. D. 7 in. Hard clay, greenish celadon glaze. Decoration inside consisting of scrolls or clouds. Inside and on bottom two birds with parrots' heads and long tails, all rudely incised. Three small spur-marks. 1200

64. Shallow dish, with flaring sides. D. 7½ in. Hard white clay, greenish celadon glaze, roughly crackled in parts. Rim slightly indented at intervals. Three spur-marks. 1200

65. Bowl. D. 6⅝ in. Fawn clay, grayish glaze, coarsely crackled. Sides with six slight vertical impressions extending to base. 1200

66. Bowl, with straight flaring sides springing from small base. D. 6⅜ in. Hard ringing clay, greenish celadon glaze, coarsely crackled. Inside, floral design, coarsely incised. Three spur-marks. 1200

67. Squat bottle, with narrow mouth and flat projecting rim. D. 2⅝ in. Light green celadon glaze. Six panels in half circles springing from periphery, with flower design within each panel. 1200

KOREAN POTTERY IN GENERAL (Case 1)

68. Vase, flask-shaped, with narrow neck and flaring rim. H. 11⅛ in. Hard red clay, soft light gray glaze, strongly crackled. Just below rim broad zone of crossed lines, below this another zone of small circles. Body covered with bold design of leaves and flowers resembling Persian, at base two bands of leaves and flowers, all in white Mishima. Iridescent.

A remarkable piece of Korean Mishima. Japanese experts give it an age of four hundred years; it is probably older. It has no relation to the Söng-do Mishima.

69. Shallow vessel, with graceful curving sides. D. 8 in. Walls very thin, soft light fawn clay; shiny transparent glaze, with large areas of dark gray glaze, mottled. Inside, on bottom, glaze wiped away in a circle, which appears a bright brick red. Basal ring unglazed, having four sand spur-marks. Dug up at low tide at Chemulpo. The perfection and delicacy of its turning shows it to be not over a few hundred years old. 1600

Gift of J. W. Baker.

70. Similar to last, varying in form by having a double curving outline. 1600

Gift of J. W. Baker.

71–81. These objects were purchased from the Jouy collection. They consist of bowls, jars, cups, cup-rests, small plates, and curious perforated fire-vessels. Their date is probably 1600, though they may be much older, as they bear evidences of considerable age. Some of the pieces have glazes resembling white Shino and brown Seto.

82. Globular jar. H. 7 in. Hard white stone clay, grayish-white glaze, not crackled. Band of impressed fluting around shoulder. 1600

Gift of Miss Lucy Ellis.

83. Bowl. D. 6¼ in. Dull reddish clay, thick warm dull gray clay. Inside, flowers roughly incised. From Korean grave. 1400

84. Plate. D. 5½ in. Light fawn-colored clay, yellowish-gray glaze. Circular area within, and base unglazed. Thin basal ring. From Korean grave. 1400

89–92.	Bowls, with gray glaze and white Mishima decoration.	1630–1780
93–101.	Bowls, flask, jars, and nozzle bottle.	1750–1800

KOREAN POTTERY — MODERN (Case 1)

102–112.	Jars, bottles, and cups.	1850–1880

JAPANESE POTTERY

The earliest records of the Japanese attest to the presence of the potter's art. Before recorded history, however, or dimmest tradition, man was engaged in fashioning rude pottery by hand, and the wide dispersal of this material has led to a number of provinces claiming equal antiquity for the origin of pottery-making. The shell heaps along the coast are filled with the fragments of rude pots, showing cord-marked, incised, and modeled decoration, indicating the presence, in prehistoric times, of a people low down in savagery, yet skilful in handling clay. Early in historic times may be regarded the clay figures, the burial of which on the death of an emperor is said to have been substituted for that of living persons. The record seems childish, and as the date is early in the Christian era it may be that the story might have originated from the finding of these figures, or that the legend might have come from abroad. Next in time are the unglazed lathe-turned mortuary vessels found in caves, dolmens and tumuli, associated with bronze objects, indicating an age of from eleven hundred to twelve hundred years. The collections in the great storehouse at Nara reveal the existence of soft green glazed pottery one thousand years ago, though Ninagawa was inclined to believe that this pottery was brought from China, and I am inclined to the same opinion. Fragments of a hard green glazed pottery dug up in Ōmi are figured by Ninagawa and accorded an age of nine hundred years. Records show the presence of Korean potters in Hizen five hundred years ago.

The first step in what may be called a definite and connected history of pottery-making in Japan dates from the beginning of the thirteenth century. The drinking of powdered tea was destined to exercise a profound influence on the potter's art. An herb which was so associated with Chinese courtesy and hospitality — an infusion which had inspired the minds of those who had been identified with the national grandeur of that unique people — was to be served in vessels of becoming excellence. With the importation of pottery and porcelain from China the desire to improve the quality of their own rude work was aroused, and history relates that in 1223 one Katō Shirozayemon, a potter of Owari, went to China to learn the higher secrets of the potter's methods. After an absence of several years he returned to his native village of Seto, and began the making of tea-jars, water-jars, and other forms. A study of the work of this man and of his successors is of interest, as exhibiting the dawn of that art which in succeeding centuries was to make Japan famous the world over. So important was the impress made by the potters of Seto that the name Seto became the generic appellation of all Japanese pottery, just as China has become the synonym for all porcelain. In New England every house contains its "china closet," though its shelves may have sustained nothing more precious than the white glazed stone pottery of England.

PREHISTORIC POTTERY (Case 2)

The pottery found in the shell heaps scattered along the coasts may justly be regarded as prehistoric. In a memoir,[1] published by the University of Tōkyō, I have described and figured the characteristic features of some of this pottery, and have elsewhere expressed the opinion, which I still hold, that the pottery was made by a people who occupied the land before the Ainus. This pottery is rough, hand-made; rims variously modeled and ornamented with curiously elaborate knobs, and sides decorated with designs of scrolls, and inclosed spaces incised. In the north, cord-marked pottery predominates; this feature becomes less common towards the south, until finally, in the extreme south, it almost disappears, and the design becomes broadly incised. Each limited region on the coast has some peculiarity in form and marking. The most elaborately made and decorated forms of shell-heap pottery are found near the central portions of Japan. The pottery is usually found in fragments; it shows evidence of wear, breakage, and subsequent mending. No representation of a natural object, such as an animal or a plant, appears in this pottery; it is associated with cannibalism and platycnemic tibiæ, and, in the vicinity of Tōkyō at least, with the rudest stone and bone implements. Great age is indicated by a marked change in the molluscan fauna since the deposits were made.

113. Fragments of pottery, from the shell mounds of Ōmori, near Tōkyō.

114–123. Plaster casts of pottery vessels and pottery tablets from the shell mounds of Ōmori, near Tōkyō. The original specimens are in the Museum of the Imperial University of Japan.

124. Jar, from shell mounds near Tōkyō.

125. Fragments of pottery, from shell mounds on the west coast of Yezo, at Ōtaru.

126. Fragments of pottery, from shell mounds of Onomura, Higo.

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[1] *Shell Mounds of Ōmori.*

127. Jar. H. 11¾ in. Narrow base, decorated by a fillet of crenulated clay around body. This object is figured in Ninagawa's work, Part VII., Fig. 27. This was found at Hyūga, and is evidently of the same age as the shell-heap pottery.

128. Jar. H. 9⅛ in. D. 7½ in. in middle, tapering to a narrow base and a narrow opening. Two long, flat handles, notched with three circular impressions on each side. Around neck and centre are raised ribs in pairs, connected by raised ribs in pairs running vertically on both sides of handles, ending with raised circles at each end. Scroll design in relief on sides, and impressed spirals in shape of figure eight around centre and on sides. Roughly made. Dug up near Sapporo, in Yezo. Collected by Mrs. Mabel Loomis Todd.

KAMIOKA POTTERY (Case 2)

A form of ancient pottery seen in the collections of Japanese antiquarians is brought from the northern provinces of Rikuzen and Rikuchū. I have not been able to ascertain the conditions under which it is found, except that it was dug from the ground. The number of perfect vessels met with would perhaps indicate that the objects had been obtained from burial-places. The vessels are always small in size, the walls are thin, the designs smoothly incised in scrolls or interrupted lines with cord-mark decoration; the rims are even, or worked into low knobs or shallow notches. Most of the forms are curiously unlike those found elsewhere. Representations of natural objects are also found. From what is thus far known about this interesting pottery, it must be regarded as prehistoric. There is not the slightest evidence that the Ainus made pottery. An art so persistent among savage tribes as pottery-making would never have been abandoned by such primitive savages. If, however, it shall ever be demonstrated that the Ainus, as a race, made pottery in past times, I shall be inclined to attribute the Kamioka pottery to Ainu origin.

129. Bowl. D. 4⅞ in. Fine dark clay, band of interrupted lines around rim. Rim notched with four pairs of low knobs. Cord-mark impressions on side. Smooth space near bottom.

130. Cup. D. 2⅜ in. Surface cut in series of strong encircling ribs.

131. Jar. H. 5⅝ in. Ovoid in form. Coarse whitish clay, surface rough. This specimen, though coming from Kamioka, has none of the characteristics of the typical Kamioka pottery.

MORTUARY POTTERY (hard gray lathe-turned) (Case 2)

132. Lenticular flask, with cylindrical neck, and knobs on sides suggesting rudimentary handles. H. 7⅞ in. Hard gray clay. Circular lathe-lines deeply marked. Vitrified about neck. Yamato. 800

133. Flask, spherical body, neck with flaring rim. H. 6⅛ in. Fragments of other vessels adhering. Yamato. 800

134. Spherical jar. Yamato. 800

135. Flask, similar to 133.

136. Lenticular flask, nearly globular. Short cylindrical neck. H. 8½ in. 800

137. Jar. H. 11¼ in. Globular body, flattened above. At one side of vertical axis below is a flattened area upon which the vessel rests; above and on the opposite side is a short round neck, with definite rim. Hard fawn clay, upper surface strongly vitrified in green drops. Lines impressed on outside. Yamato. 800

Type Ninagawa. Part II., Fig. 1.

138. Lenticular flask. Yamato. 800

139. Shallow cup, with cover, with tall narrow base, flaring at bottom. H. 8¾ in. Perforated with three long, narrow slits interrupted in middle. Cover convex, with small knob. Soft light gray clay, cover nearly white. Yamato. 800

140. Vase. H. 14¾ in. Globular body, short flaring neck. Tall support, flaring at base. Affixed to shoulder, close to neck, are three little globular jars with flaring necks. Neck with three zones of wavy comb-marks divided by ribs. Body having lines of dots about lower portion. Support with three zones of wavy comb-marks, also three lines of narrow perforations interrupted by ribs.

A most unusual form. Yamato. 800

141–153. Various forms of pottery similar to the above. Yamato. 800

In clay and decoration the above objects are identical with those from Korea already catalogued. The lenticular flasks are peculiar to Japan. Other forms are similar to or identical with Korean forms.

154. Jar. H. 5½ in. Globular body, sloping shoulder, large, slightly flaring neck with two ribs midway and below. Wavy comb-marks. Hard light gray clay, walls thin, delicately turned. Yamashiro. 800

155. Jar. H. 3½ in. Bluntly pear-shaped. Neck short, flaring. Fine right-hand thread-mark on bottom. Hard dark gray clay. Surface partly vitrified. Shinano. 800

156, 157. Mortuary vessels. Locality unknown. 800

158. Fragment of large jar, showing circular impressions on inner side.
Locality unknown. 800

159. Fragment, showing deep circular impressions on inner side. Ōmi. 800

Associated with unglazed, lathe-turned, hard, gray mortuary vessels in Korea are found vessels of small size with soft light red clay, usually modeled by hand. So in Japan, at Kabutoyama, in the Province of Musashi, at a place where Korean potters are known to have come in early centuries, there are dug up similar vessels of soft light red clay, made by hand, and of similar shapes. These are associated with fragments of the hard gray mortuary pottery. 160–164, gift of Mr. Negishi.

160. Jar. D. 3⅛ in. Round body, flaring rim. Heavy soft reddish clay.
Kabutoyama. 800

161. Cup, flaring. H. 2¼ in. Sides with two slight swellings. Thin light reddish clay.
Kabutoyama. 800

162. Cup, flaring. H. 2⅜ in. Slight constriction below rim. Thin walls. Comb-marked outside. Light fawn clay. Kabutoyama. 800

163. Eighteen fragments of pottery similar to above, consisting of cup-supports, shallow bowls, cups, tall supports with widely flaring base, etc. All hand-made. Some of the fragments are stained with cinnabar.
Kabutoyama. 800

164. Five fragments of hard bluish-gray unglazed pottery, associated with the preceding forms.

In Korea peculiar pagoda-like figures, resembling rude chessmen, in soft light red clay, and made in a mould, are found associated with the mortuary vessels. (See Cat. Nos. 52 and 53.) In Japan similar objects are found associated with the same pottery. In Yamato these objects are said to have been made during the reign of Suiko Tennō, in the seventh century. They were made by the thousand for votive offerings.

165. Stunted pyramidal object, with heavy shoulder just below top, suggesting a phallus. H. 2⅛ in. Oblong incision in base. Soft light fawn clay. Made in mould.
Yamato. Seventh century

166. Pagoda-formed object, with overhanging shoulder, projecting base, and ribbed spire. H. 2½ in. Soft light red clay. Made in mould.
Yamato. Seventh century

167. Fragment of light yellow sandy pottery from the mound of Jimmu Tennō.
Yamato. Seventh century

168. Similar fragment. Vertical comb-mark.

The two following pieces are identical with a form described and figured by Ninagawa in a separate brochure as coming from a mound in Yamato. They resemble Ochiai and Okehazama in the welded basal ring.

169. Shallow bowl, with thin and delicate walls. D. 5¾ in. Soft nearly white clay, very fine. Dark slate-colored areas. On bottom, inside, a smoothly rubbed scroll. Hand-made.

From a dolmen in Iga discovered by Professor Chūjirō Sasaki.

170. Similar to last.

171. Shallow plate. D. 3½ in. Light yellow sandy clay. Made by hand. Associated with above.

172. Cylinder. H. 11½ in. D. 12 in., slightly larger below. Rough light reddish clay coarsely worked by hand. Exterior with fine vertical comb-marks. On opposite sides of the lower edge are two circular notches, four and one half inches in length by two inches in height. On the outside of one notch the clay is somewhat blackened, as if by smoke. There are no signs of fire inside. The upper end has thicker walls, varying from 3¼ in. to ⅞ in. The lower rim ½ in. in thickness.

Said to have been one of the flower-vases used on the beach of Harima in ancient times in honor of the Emperor.

In appearance the pottery resembles fragments 167, 168.

Gift of Bunkiō Matsuki. (On top of Case 2.)

EARLY HISTORIC POTTERY (Case 2)

The two following shallow vessels are apparently later than the early lathe-turned mortuary pottery already catalogued. They are made of similar clay, lathe-turned, unglazed, but differ from the Korean and similar pottery in Japan by having a basal ring rudely welded, the base showing thread-marks. Vessels of this character are all roughly potted. The objects are found on the sites of ancient ovens, and probably represent the early attempts of Japanese potters breaking away from Korean models.

173. Shallow bowl. D. 6⅜ in. Rudely potted. Hard light brownish clay. Inner surface vitrified, basal ring welded to bottom, inside of which is a scroll.
Identical with Ninagawa's type. Part VI., Fig. 6. Ochiai, Owari. Seventh century

174. Similar to last. Indistinct thread-mark on bottom.
Okehazama, Owari. Seventh century

175, 176. Yamato Ningiō. Reproduction of clay figures found near Nara, Yamato.
Gift of E. F. Fenollosa. Seventh century

EARLIEST GLAZED POTTERY (Case 2)

177. Fragments of pottery dug up at Shiga, Ōmi. Hard gray clay, thin watery green glaze.
Type Ninagawa. Part II., Fig. 2.

178. Fragments of pottery from Emperor's storehouse at Nara. Soft light fawn clay, light transparent glaze, rich green overglaze in streaks.
Ninagawa believed these to be Chinese.

PROVINCE OF HIZEN

The keramic products of Hizen are known the world over through its famous porcelain. After China, its "blue and white" and "polychrome" stand preëminent. During the early days of the Dutch commerce with Japan, the porcelain ovens near Nagasaki turned out large numbers of huge vases and plaques made expressly for the Dutch trade. The famous collection at Dresden is made up almost exclusively of these big vases in polychrome. When one considers the beautiful work, made in accordance with the refined taste of the Japanese, which the Dutch merchants might have obtained, the contemplation of the Dresden collection is simply disheartening.

As the consideration of porcelain does not come within the scope of this catalogue, we turn our attention to the soft and hard pottery. Among the kinds most prized by the Japanese are those which come under the general name of Karatsu. There certainly could be no greater contrast than that shown between the exquisite white porcelain and the rough, dark, and archaic-looking bowls and jars of Karatsu. Of a later date may be considered the work of Goroshichi and the products of Kameyama, Bōgasaki, Utsutsugawa, and others, among which are found many pieces of interest. The almost entire absence of marks renders the identification in some cases extremely difficult. Yet a certain individuality attaches to them all.

KARATSU (Cases 3 and 4 and Plate I. 179, 180, 181, 197, 206, 243, 252)

Under this name a very wide range of hard pottery is included. This pottery is designated by different names, according to age or variety. I have found it difficult to harmonize conflicting opinions among Japanese experts, and shall avoid making further confusion by considering the entire group under the generic name of Karatsu.

In the ancient town of Karatsu, pottery has been made from remote times. Records show that glazed pottery was made in Karatsu in 1200 or thereabouts. Korean potters were at work there as late as the sixteenth century. The pottery varies greatly in the color and the quality of the glaze. If decorated at all, the painting is done in black or brown, in the rudest manner; if in Mishima style, the designs are simple. Despite the hard, rough clay, which presents in many pieces a resemblance to cast iron, and the archaic appearance of the pottery, there is a certain charm about it, which increases with study. The older pieces belong to the past; they are like fossils, never again to be reproduced. The quarries from which the clay was derived are exhausted; the formulæ for the glazes are lost. Old Karatsu pottery is therefore unique. The earliest forms have a bluish-black clay and glaze. Subsequently Korean potters settled in Karatsu, and objects made by them are known as Oku Kōrai (distant Korea). The pottery resembling Korean work is known as Chōsen (Korea) Karatsu. Castaways dug up from the ruins of old ovens are recognized under the name of Horidashi (dug-up) Karatsu. Those decorated with rough sketches, or rude splashes in black, are called Ye (painted) Karatsu. And those with a broad brush-mark of white are termed Hakeme (brush-marked) Karatsu. The designs, incised or impressed, and filled with clay of contrasting color, either white or black, are known under the general name of Mishima Karatsu. Certain forms of fine clay, rather delicately made, for the purpose of presenting to some Daimyō, are called Kenjo (present to superior) Karatsu. Many of these distinctions are absurd as well as useless, for they rarely indicate either special potters, ovens, or periods; and at the same time the distinctions are often so vague that native experts differ in distinguishing them, and even in defining them. For lack of other information, however, and for convenience of cataloguing, the above groupings will be followed in a general way.

179. Comfit-bottle. H. 2¼ in. Smooth olive-gray clay, dull greenish-white underglaze, dull brown overglaze. Lower portion unglazed. 1180
Type Ninagawa. Part III., Fig. 11.

180. Tea-bowl. D. 5½ in. Dull light brown clay, olive glaze, crackled. Base unglazed.
Type Ninagawa. Part III., Fig. 12. 1280

181. Single flower-holder, double gourd shape. H. 2¼ in. Brownish clay, thick olive-white glaze. Thread-mark. 1380

Type Ninagawa. Part III., Fig. 13.

182. Beaker, with large spout. D. 6¾ in. Coarse reddish clay, light olive-gray glaze coarsely crackled. On opposite sides, large oval splash of dark gray. Iridescent. 1380

Type Ninagawa. Part III., Fig. 14.

The above types of Ninagawa all bear the evidences of great age.

183. Jar, globular, sloping shoulder. H. 6 in. Thickened rim. Basal ring. Hard reddish-brown clay, olive glaze coarsely crackled. Two curved brush-marks in black. 1480

This resembles No. 182, but was probably made a hundred years later.

184. Similar to last. H. 5 in. 1480

185. Tea-bowl, shallow, thickened rim, oblong oval in three curves. D. 5½ in. Hard coarse reddish clay, light greenish-gray glaze, thick dull olive-brown second glaze, and white curdled running overglaze. Roughly potted. 1500

186–191. Bowls, beaker, and cup-rest. 1530–1630

192. Tea-cup. D. 2⅞ in. Reddish-brown clay, light olive-gray glaze, rich deep olive-brown fringe of glaze around rim within. 1680

Exceedingly rare form.

193–196. Bowls and jars. 1680–1780

197. Jar. H. 5¼ in. Thickened rim. Coarse brown clay, thick silvery-white glaze crackled. Splashes of greenish overglaze. 1750

198–202. Flower-vase, bowls, incense-stick burner, shallow dish. 1780–1830

203. Bowl. D. 4⅜ in. Coarse reddish-brown clay, grayish underglaze curdled, olive-green overglaze. 1850

SILVER KARATSU (Case 3)

I have designated a peculiar white-glazed Karatsu as Silver Karatsu, to distinguish it from other kinds of white glaze found in this province. It is, indeed, unlike anything else found in the whole range of Japanese pottery.

204. Globular tea-jar, on high basal ring. H. 3 in. Coarse gray clay tinged with red, silvery-white glaze with bluish fleck running in thick drops, finely crackled. 1480

205. Single flower-holder. H. 3$\frac{9}{16}$ in. Globular body, long neck, and flaring support. Fawn-colored clay, white glaze finely crackled and much stained. 1480

206. Tea-bowl. D. 5½ in. Flaring from basal ring, and strongly constricted just below rim. Coarse fawn clay, thick silvery-white glaze crackled. Highly lustrous. 1530

207. Beaker. D. 4½ in. Hard reddish-brown clay, underglaze transparent, glistening; thick silvery-white overglaze. 1600

208. Tea-jar. H. 3½ in. Very thick and heavy. Fine hard light reddish-brown clay, lustrous transparent glaze, flecked with opalescent light blue; rich transparent brown overglaze; on shoulder bluish-white, running. 1650

Gift of Mrs. Henrietta Page.

CHOSEN KARATSU (Case 3)

209. Bowl. D. 4¼ in. Fine clay, thick white glaze with pink areas, finely crackled, blistered near rim inside and out. 1500

210. Bowl, contracted towards mouth. D. $3\frac{3}{16}$ in. Fine gray clay, thick white glaze, with warm grayish tinge throughout, strongly crackled. (Case 4.) 1580

211. Bowl. D. 4¼ in. Hard reddish clay, thick white glaze coarsely crackled. Dull blue, sketchy decoration of cross lines, etc. 1580

YE-KARATSU (Case 3)

212. Cake-dish, fan-shaped. Outside diameter 9 in. Fine brown clay, dull, light yellowish-gray glaze. Sketch of tree in greenish-black. 1500

213. Tile for furnace-rest, hexagonal. D. 7⅞ in. Dark brown clay, resembling cast iron; dull white underglaze, white overglaze. Decoration of egg plant in black, vigorously drawn. 1520

214. Cake-dish. D. 6¾ in. Reddish-brown clay, warm gray glaze. Rude decoration in black. 1580

215–217. Shallow plate, beaker, and deep cup. 1600–1630

218. Squat tea-jar. H. 1⅝ in. Hard brown clay, thick olive-brown glaze crackled. Decoration of wheels in black. 1650

219. Cake-dish. D. 6 in. 1680

220. Incense-stick burner, in form of bowl with inverted rim. D. 1⅝ in. Fine gray clay, light olive-gray glaze. Black and blue brush-marks on rim alternating. Thread-mark.

An unusual form. (Case 4.) 1680

221. Tea-bowl. 1680

222. Large bowl. D. 7½ in. Light brown clay, heavy gray glaze, thick white overglaze in two large areas, coarsely crackled and pitted. Decoration of flowers and bamboo in green and brown. Incised lines encircling lower portions. 1700

223. Deep bowl, cylindrical. D. 3⅜ in. H. 4 in. Fine brown clay, chocolate-colored glaze. Rude decoration of flowers and vertical lines in olive brown. 1700

224. Oviform bottle, with long slender neck. H. 11¼ in. Fine light gray clay, brilliant light olive glaze, finely and evenly crackled. Neck with rich brown overglaze flecked with black. Decoration of bamboo in black, with brown and green intermixed. (Case 4.) 1700

225. Bowl. D. 5½ in. Basal ring with semicircular notches. 1700

226. Plate. D. 16½ in. Reddish-brown clay, thick light brown glaze; inside showing combings of clay in wavy encircling and radiating lines. These lines filled with cream-white glaze. Inside decoration of vine in green and brown, roughly sketched. Lower half of plate unglazed. (Case 4.) 1700

A remarkable example.

227. Oviform bottle, with long slender neck. H. 13⅝ in. Light fawn clay, white glaze with light fawn tinge, finely crackled. On base, opaque reddish glaze. Formal drawings of cloud, bat, mythological bird, etc., in black. Ornamental band at junction of neck with body. (Case 4.) 1750

228–236. Bowls, cake-dish, deep bowls, tea-cup, etc. 1750–1870

The six following specimens appear to belong to the same type of pottery. They all have light fawn clay and glaze, with rude decoration of scrolls, latticework, etc., in black and brown.

237. Wine-bottle, mouth pinched to form a slight spout. H. 6½ in. Fawn-colored clay and glaze. Scrolls and latticework in black. 1530

238. Beaker. D. 5¼ in. Fine light brown clay, fawn glaze finely crackled. Scrolls, leaves, etc., in black. 1530

239. Cake-dish. D. 6 in. 1650

240. Haisen. D. 10¼ in. Basal ring flanged, with two circular openings. Light fawn clay and glaze. Light brown decoration of dragons in panels. Interspaces filled with cross-lines. 1750

241. Haisen. D. 7¼ in. Similar to last. 1750

242. Bowl. D. 5⅝ in. Fawn clay and glaze, coarsely crackled. Petalated scroll in gray outlined in black. 1800

MISHIMA KARATSU (Case 3)

243. Jar. H. 4⅞ in. Coarse reddish-brown clay, dark warm gray glaze. Around shoulder three zones of stars, flowers, etc., in white Mishima, the white forming an overglaze. 1580

244. Jar. H. 6⅜ in. Similar to last. 1600

245. Tea-bowl. D. 5⅜ in. Light brown clay, thick dull gray glaze. Band of stars in middle, and band of zigzag, vertical lines above and below in white Mishima. 1600

246. Jar. H. 6½ in. Thick walls, looped handles. Vertical, wavy lines about rim, and successive bands of jewels, stars, and circles continuing to base in white Mishima. 1680

247. Jar. H. 7½ in. Straight sides. Light brown clay, transparent glaze. A variety of designs in white Mishima impressed, white brush-marks. 1680

Gift of W. S. Bigelow.

248. Bowl. D. 5¾ in. Dull brown clay and dull gray glaze with thick layer of white glaze combed through in sinuous lines inside and out. Inside, on bottom, radiating figures, etc., in white Mishima. 1750

249. Bowl. D. 5¾ in. Light gray clay, dull transparent glaze. Radiating figures and coarsely incised lines in white Mishima, inside and out. 1750

250. Globular water-jar, shell handles. H. 5⅝ in. Fine brown clay, chocolate brown glaze. Flowers, frets, and zigzag lines in white Mishima. 1780

251. Tea-bowl. D. 6 in. 1780

The two following bowls were considered by Ninagawa as extremely rare.

252. Shallow tea-bowl, walls thin. D. 6 in. Fine brownish clay, thick chocolate gray glaze. Inside, zigzag lines, finely rayed stars, etc., in white Mishima. 1780

253. Shallow tea-bowl. D. 5½ in. Fine reddish-brown clay, dark warm gray glaze, nearly black within. Fret, stars, etc., in white Mishima inside. Walls thin. 1780

254. Shallow tea-bowl. D. 5 11/16 in. Dark brownish clay, warm dark gray glaze. Inside, bands of wave lines, flowers, points, etc., in white Mishima. 1780
Gift of Denman W. Ross.

255. Shallow tea-bowl. 1780

256–259. Various forms of bowls. 1800

HAKEME KARATSU (Case 3)

260. Flower-vase. H. 7 in. Globular body, wide cylindrical neck. Large looped handles. Hard reddish-brown clay, olive-gray glaze, thick white overglaze cut through with sinuous lines. (Case 4.) 1600

261. Jar, swelling above. Wide basal ring, heavy. H. 6⅝ in. Hard brown clay, olive-green underglaze, white overglaze in bands about top and on body, mottled with finger or brush. 1700

262. Cake-dish, irregular in form. D. 6⅜ in. Fine reddish-brown clay, thick light olive-glaze. Sinuous brush-mark in white with bluish and purplish tinges. 1700

263. Tea-bowl, irregular. D. 5½ in. Reddish clay, thick warm gray glaze, tinged by red clay beneath. Broad brush-marks in white inside and out. Thick basal ring. 1730

264. Oblong cake-dish. L. 9¼ in. 1750

265. Shallow dish. 1800

KENJO KARATSU (Case 3)

266. Bowl. D. 4¾ in. Fine dull yellow clay, transparent glaze finely crackled, somewhat resembling Satsuma. (Case 4.) 1800

267. Tea-cup. D. 1⅞ in. Fine yellowish clay, with transparent glaze coarsely crackled. A rare form. (Case 4.) 1820

268. Plate. D. 7½ in. Light fawn clay, thick light yellowish glaze, inside finely crackled, coarsely crackled below. 1820

269. Bowl. D. 5¼ in. Yellowish white clay and glaze, with pinkish tinges. Cloud and crane in gray Mishima. 1820

271. Plate. D. 10½ in. Fine light fawn clay and glaze. Inside, radiating lines about rim and band of stars in dark brown Mishima. 1830

272. Bowl. D. 4½ in. Light chocolate-brown clay and glaze. Cloud, crane, and encircling bands in white Mishima. 1830

273. Bowl. D. 4¾ in. Fine light clay, black Mishima decoration. 1830

274. Bowl. D. 4¼ in. 1830

275. Bowl. D. 5¼ in. Fine light chocolate clay, warm light brown glaze. Cloud and crane in white Mishima. 1840

GRANULATED KARATSU (Case 4)

276. Tea-bowl, thick walls. D. 4¼ in. Soft brownish clay, thick white glaze strongly granulated. Unglazed below. 1600

IRREGULAR FORMS (Case 4)

277. Squat jar. H. 1⅝ in. Coarse light reddish clay, thick white glaze with pinkish tinge. Right thread-mark. 1600

278. Cover of bowl. D. 4⅜ in. Light salmon clay, light gray glaze coarsely crackled. 1870

KARATSU TEA-JARS (Case 4)

279–299. A collection of tea-jars representing various forms, glazes, and dates from 1280 to 1830. Of these, 279 and 280 were identified by Ninagawa as the earliest forms of Karatsu. The clay is fine, brownish in color, dull slaty black glaze, with iridescent areas. Right thread-mark. Dated 1280. 281 is peculiar in shape, and bears evidence of great age. Dated 1380. 282 is dated 1400. 285 is a most unusual form, tall and cylindrical, and has some characteristics of Satsuma. The other tea-jars vary greatly in form and glaze. The clay is reddish-brown or grayish-brown, rarely fawn or yellow; the glaze is olive-brown or dark grayish-brown, rarely yellow. The thread-mark is usually right, a few are left, and a number are smooth-bottomed.

SETO (Case 3)

The village of Seto, a few miles from the castle of Karatsu, formerly possessed four ovens. These have been for many years extinct. The pottery was known as Seto, or Seto Karatsu. The two following bowls have been identified as Seto.

300. Tea-bowl. D. 4⅜ in. Dull brownish clay, transparent underglaze, greenish-brown overglaze. 1630

301. Tea-bowl. D. 4⅞ in. Coarse reddish clay, thick white glaze, overglaze of dark brown and fawn within, with streaks running outside. 1700

SHINOMINE (Case 4)

A rough, hard pottery with brownish-red clay, transparent glaze, and rich overglaze of black, blue, and other colors, was made at Shinomine, near Karatsu.

302. Tea-jar. H. 2 9/16 in. Reddish-brown clay, thick olive-brown glaze with darker areas. 1680

303. Double gourd-shaped bottle. H. 4 in. Roughly potted. Fine hard brown clay, thick deep brown glaze, bluish-white overglaze, flecked. 1750

304. Tall cylindrical jar. H. 7⅛ in. Sides sliced. Brown clay, warm yellowish-brown glaze, streaked with blue and light fawn. 1750

305. Irregular-shaped bottle. H. 3⅝ in. 1780

306. Sauce-bottle. H. 4 in. 1780

307. Covered jar. H. 4⅞ in. Reddish-brown clay, splashes of olive-brown glaze, flecked with fawn on cover and shoulder; on upper portion and cover, squares, dots, jewels, etc.; and around body running vine, sharply impressed. 1800

308. Bottle. H. 7⅜ in. Coarse light red clay; underglaze dull reddish-brown; thick black glaze running from neck, ending in long light blue drops. 1840

309. Bottle. H. 6¾ in. Light brown clay; underglaze, around base only, dull brown; middle glaze, light yellow; overglaze mottled green running in long streams to base. 1840

310. Shallow dish. D. 7⅜ in. 1840

311. Handled tea-jar. H. 2⅝ in. 1850

KUROMUTA (Case 4)

On the authority of an intelligent potter of Hizen, the following objects are classed as having been made in the village of Kuromuta.

312. Bottle. H. 8 in. Globular body, long cylindrical neck. Fine reddish-brown clay, thick gray underglaze; irregular splashes of light fawn overglaze. 1780

313. Bottle, with thickened rim. H. 3 in. Fine hard brown clay, cold gray glaze with splashes of dark and greenish-gray overglaze. 1780

314. Jar. H. 2⅞ in. Fine reddish clay, light brown glaze with irregular splashes of thick white overglaze. 1800

GOROSHICHI (Case 4 and Plate I. 315)

The records as given by Ninagawa and others state that Goroshichi Takada, in 1530, made the first "blue and white" soft pottery in Hizen. It is also recorded that Goroshichi and his brother Gorohachi were pupils of the famous Shonsui. As regards the last statement, Mr. Hiromichi Shugiō, a distinguished expert in these matters, and a native of Hizen, can find no reliable evidence that Shonsui ever made pottery in Hizen, or taught the art in that province. Goroshichi's pottery is found chiefly in the form of large tea-bowls; and so famous was this work that the name Goroshichi became synonymous with tea-bowls of large size.

315. Tea-bowl. D. 5 in. Fine light gray-drab clay, rich white glaze, finely crackled. Underglaze decoration of conventional flowers and scrolls in dark and light blue. 1530

Type Ninagawa. Part V., Fig. 26.

316. Tea-bowl. D. 5 in. Light brown clay, thick white glaze crackled. Underglaze decoration of pine, bamboo, and plum in bright blue. Fret about rim in same color. 1530

317. Tea-bowl. D. 4½ in. Brownish clay, white glaze, coarsely crackled. Encircling bands above and below. Clouds, boat, etc., in bright blue. 1530

318. Tea-bowl. D. 5$\frac{3}{16}$ in. Hard brown clay, thick white glaze, coarsely crackled. Inside, light bluish glaze with washes of white overglaze. Pine, bamboo, and crane in blue. 1530

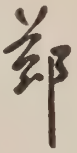
319. Tea-bowl, somewhat irregular in shape. D. 5⅝ in. Coarse fawn clay, white glaze. Rough decoration of plum-tree in blue. 1530

This may have been made by Gorohachi.

KAMEYAMA (Case 4)

A hard stone pottery bearing the written mark *Kameyama* was made at Irahayashi Kuchi, Nagasaki, in the first half of the century. Porcelain was also made, and though many of the pieces were in good taste, the work did not attain special excellence. In 1830, or thereabouts, clay was imported from China, and many forms were made. Typical Kameyama pottery has a hard fine reddish clay, and an even pale bluish-gray glaze, with decoration of flowers, diapers, as well as stanzas of poetry, in a darker blue.

320. Squat jar. D. $3\frac{1}{4}$ in. Hard light brown clay; lower half, light gray glaze; upper half, white glaze in drops creeping on base. Strongly crackled. Spray of plum blossoms in blue. Artist's name written; obscure. 1800


320

321. Bowl. D. $4\frac{5}{8}$ in. Light brown clay, thick warm gray glaze. Formal foliated design in scalloped panels with irregular cross-lines between in light and dark blue. 1800

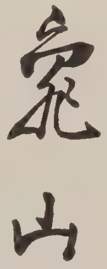
322. Squat jar. D. $2\frac{3}{4}$ in. Fine hard brown clay, warm gray glaze highly lustrous. Sketchy design in blue. *Kameyama*, etc. (written). 1800

323. Small plate. D. $4\frac{7}{16}$ in. Light gray clay, thick dull bluish-gray glaze. Blue decoration, brush-mark of white. *Kameyama* (written). 1840

324. Bottle. H. 10 in. Hard brown clay; broad zone just below neck unglazed and impressed with comb-marked indentations; light dull bluish-gray glaze. 1840

325. Cylindrical flower-vase. H. $4\frac{3}{4}$ in. Fine light brown clay, thick light gray glaze. Sketchy decoration of flowers in light blue. *Kameyama* and inscription (written). 1840

The inscription states that the clay of this piece was brought from China.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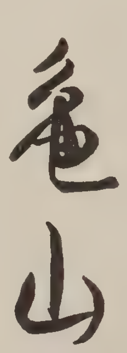
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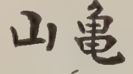
326. Tea-pot. D. $3\frac{5}{8}$ in. Fine reddish-brown clay, dull warm gray glaze. Flowers roughly sketched in blue. *Kameyama* and inscription (written) similar to last. 1840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HIRADO (Case 4)

The name Hirado is widely known throughout the world from the exquisite blue and white porcelain, the best of which was made in the middle of the last century. The following piece of hard pottery is identified as having been made in Hirado.

327. Plate. D. $5\frac{1}{4}$ in. Coarse light brown clay; greenish-gray glaze, coarsely crackled. Rugged rocks with trees, distant capes, and boat-sails in dull blue and white. 1840

ARITA (Case 4)

328. Bottle, bulbous body, long neck. H. $8\frac{3}{4}$ in. Hard light reddish stone clay, thick dull white glaze. 1800

329. Bowl. D. 4⅝ in. Hard dark brown clay, smooth gray glaze. Around rim zodiacal signs; below these a band of wavy lines and other designs in dull blue. 1800

UTSUTSUGAWA (Case 4)

This village is near Yagami, and not far from Nagasaki. In the sixteenth century a Korean potter worked here for a while. In the early part of the seventeenth century the oven was again started by Tanaka and Shigodomi, and continued until the eighteenth century, when work again ceased. Within recent years a peculiar pottery has been made of fine red clay, chocolate glaze, and white overglaze applied with wave motions of the brush, and with slight decoration in color.

330. Food bowl. D. 5 in. Fine light brown clay, transparent white glaze. Outside, heavy white glaze applied with brush; inside, white glaze manipulated with finger. Slight decoration in green and blue. 1820

331. Covered bowl. D. 4⅜ in. Clay and glaze similar to last. Decoration of wheel and flowers in white, green, and brown. 1830

332. Plate. D. 5⅛ in. Similar to last. Pine needles in dark brown. 1830

333. Plate, rim scalloped. D. 7⅜ in. Decoration and leaf and vine in light blue and brown. 1830

334. Plate, with edges squared. D. 6 in. 1830

335. Tea-cup. D. 2⅞ in. Light brown clay, rich cream-colored glaze. Vigorous drawing of pine spray in brown. 1800

This object was purchased in Nagasaki in 1802, and brought to Salem in the ship Margaret, the first ship that went to Japan from America. It is placed here provisionally.

YAGAMI (Case 4)

A coarse pottery of dark red clay and thin glaze with splashes of yellow has been made within fifty years in the town of Yagami.

336. Globular jar. H. 5⅝ in. Coarse brown clay, roughly turned; patches of transparent glaze and spots of thick light fawn glaze. 1840

337. Jar. H. 3 in. Coarse maroon clay, thick olive-green glaze on upper half. 1850

BŌGASAKI (Case 4)

An oven was established in the little village of Bōgasaki, near Nagasaki, in 1830. The potter's name was Hidekichi Kamachi. He was a poet as well as a potter, and on many of his pieces are incised or written poetic inscriptions. His pieces were made for the tea-lover, and though somewhat rough show considerable taste and skill. The work continued with numerous interruptions for ten years. Some of his unsigned work has been variously identified by Japanese experts as Shigaraki, Sōma, and even Izumo.

338. Fire-vessel. H. 4⅛ in. Light brown clay, warm gray glaze, circles, stars, bands, etc., in white Mishima. 1830

339. Incense-box. D. 2 7/16 in. Fine reddish-brown clay; underglaze dark gray, in places nearly black; splashes of rich blue overglaze on cover concealing decoration. 1830

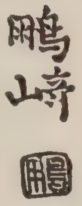
The two preceding pieces were given to me by Mr. Kimura, an artist, whose father was a friend of the potter.

340. Square box-like vessel. W. 2⅜ in. Reddish-brown clay; outside, unglazed; inside, thick warm gray glaze; rim with thick rich blue glaze. On side, poem incised. *Bōgasaki* (inc.). *Bō.* (imp.). 1830

341. Beaker. 3⅞ in. Inscription in blue. *Bōgasaki* (written). 1830

342. Oblong plate, rim scalloped. L. 6¾ in. Similar to last. Scrolls, fan-shaped designs, etc., in white Mishima. 1830

343. Incense-box, in form of bell-tower. H. 4 in. Light brown clay, light gray glaze. Mythological animals, etc., in white Mishima. 1830



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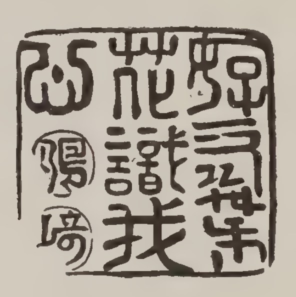
344. Brush-holder. H. 3⅝ in. Fine dull light brown clay, unglazed. Band of fret about rim and base in grayish-white slip. Japanese harp outlined in thick brown and blue glaze, with bats in brown, blue, and white. *Bōgasaki* (inc.). 1830

345. Tea-bowl. D. 5 in. Coarse light brown clay, thick light gray glaze. Crane and cloud in dark olive-brown. Basal ring roughly notched. 1830

346. Small plate. D. 4 in. Thick walls, beveled edge, scalloped inside. Dragon, circles, etc., on inside and edge in white Mishima. *Bōgasaki* (inc.). 1830

347. Vase. H. 4¼ in. Brown clay, warm gray glaze. Decoration of houses and trees in light indigo-blue. 1830

348. Oblong cake-dish, with shell supports. L. 6⅜ in. Fine light fawn clay, warm gray glaze. Bunjinga decoration in light blue. *Bōgasaki* and other characters (imp.). 1830



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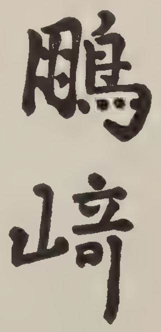


350

350. Large bowl. D. 6 in. *Bōgasaki* and poem written in blue. 1830

351. Cake-dish. D. 5⅜ in. Coarse dark brown clay, dull brown glaze, coarsely seamed. Drops of blue and white enamel scattered inside and out. *Bōgasaki* (inc.). 1830

AKAHIKO (Case 4)

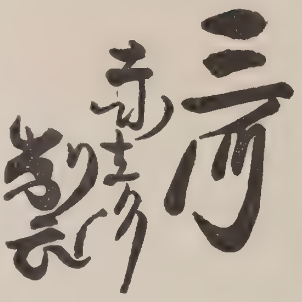
Pottery inscribed with the written mark *Mikawa* and the potter's name *Akahiko* bears a strong resemblance in clay and glaze to Bōgasaki. It is brighter in appearance and has more character. The pottery differs from Bōgasaki in having white specks in the glaze, and is rarely signed. Pieces are extremely rare.

352. Tea-cup. D. 3 in. Reddish clay, thick gray glaze specked with white. Sketchy decoration of flowers in brown and blue. Made at Mikawachi. *Mikawa, Akahiko tsukuru* (written). 1820

353. Bowl. D. 4¾ in. Fine reddish clay, chocolate glaze. Under-decoration of radish and leaves in black, blue, and white. Made at Mikawachi. 1820

354. Bowl. D. 4⅝ in. Brown clay, thick gray glaze with white specks. Turnip and leaves in white and blue. 1820

355. Vase. H. 5⅝ in. Coarse red clay, thick gray glaze with white specks. Large fret below. Zigzag lines and dots above in brown. On body pendent scallops in rich blue. 1820



352

356. Square cake-plate, with rounded corners. D. 5⅝ in. Four sides with shallow scallops. On corners, outside, four scrolls. Inside, mythological bird. 1820

357. Cake-dish, rim octagonal. D. 6 in. Rough light brown clay. Outside unglazed, with fringe of formal scrolls in thick olive-brown and blue glaze. Inside, bluish-white glaze coarsely crackled. Mythological animal in light blue. 1820

358. Rest for cover, cylindrical. D. 2⅛ in. Similar to last. Outside, scrolls in blue. 1820

359. Vase. H. 5⅝ in. Grayish clay and glaze. Scroll pattern in thick blue glaze. 1820

TOROKU–URA (Case 4)

Pottery with this inscription is believed to be the work of some potter near Nagasaki. It is not unlike some specimens of Bōgasaki.

360. Oblong tray, corners beveled. L. 5$\frac{1}{16}$ in. Coarse light brown clay, warm gray glaze, spray of leaves in brown inside. *Toroku-ura* (written). 1830

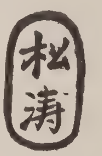
SHŌTŌ (Case 4)

A bowl of fair age, resembling Karatsu, bears the impressed mark *Shōtō*. A square-handled tray of dark brown, with the same in different characters, is also identified as Hizen, and was probably made by the same potter.

361. Tea-bowl. D. 4¾ in. Light reddish-brown clay, light gray glaze, lower part unglazed. Outside, three characters in olive-brown. Three spur-marks within. *Shōtō* (imp.). 1800

Gift of Denman W. Ross.

362. Handled cake-tray, diamond-shaped. L. 6⅛ in. Dark reddish-brown clay, brown glaze mottled with fawn, blue, and white spiral-marks on handle, and on inside radiating figures and leaves impressed. *Shōtō* (imp.). 1800



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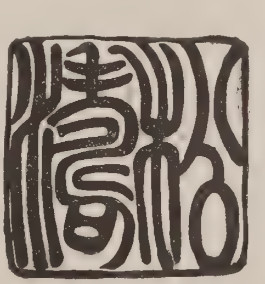


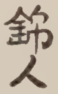
362

SHIROYAMA (Case 4)

A bowl in the collection, having a somewhat hard clay with bluish glaze and decoration, was identified by an intelligent Hizen potter as having been made at Shiroyama, near Kameyama. The oven ceased baking over fifty years ago. With this is associated a single flower-holder, repeatedly identified by Japanese experts as Hizen.

363. Bowl, with high basal ring. D. 4½ in. Light brown clay, soft light bluish glaze tinged with clay showing through. Rough decoration of formal flowers in panels in blue. Inside, band of spots, rings, and character in blue. 1830

364. Single flower-holder, double gourd-shaped. H. 2¼⅜ in. Fine brownish clay, rich mellow grayish-fawn glaze coarsely crackled. Trees and houses in blue. *Kin-jin* (written). 1830

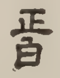


364

SHŌHAKU (Case 4)

The mark *Shōhaku* is found impressed on pottery made in the village of Shinomine within recent years.

365. Wine-cup. D. 2⅝ in. Fawn clay, warm gray glaze. Under-decoration of vertical brush-marks in brown, representing basketwork. Strong spiral line incised outside. Inside, encircling spiral and brush marks in brown. *Shōhaku* (imp.) 1880

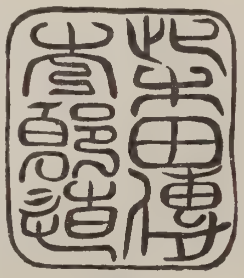


365

SHIBATA (Case 4)

An unglazed tea-pot of very light fine clay bears the impressed mark of *Shibata Dentarō*. It has been made in recent years at Ureshino.

366. Squat tea-pot. D. 3⅝ in. Light clay, nearly white, unglazed. Boat and trees in high relief. Modeled by hand. *Shibata Dentarō tsukuru* (imp.). 1860



366

367. Double square tray. L. 8 in. Three looped legs. Fine light fawn clay. Very thin, made on mould, unglazed. 1860

URESHINO (Case 4)

In the town of Ureshino was formerly produced a porcelain similar to that of Imari. Two hundred years ago many forms of pottery were made in this place.

368. Cake-dish. D. 6¾ in. Edge, five double scallops. Fine light brown clay, unglazed. Elaborately carved in high relief with design of crenulated scrolls. Band of elongated Greek fret at base. Fine matting as groundwork inside and outside. Around walls, inside, peony flowers and leaves. In bottom, four figures and pine. Rim thick and grooved. Three scalloped supports. 1700

Gift of Hiromichi Shugiō.

SOHA (Case 4)

In 1854–59 a Kyōto potter by the name of Soha went to Shiraishi, in Hizen, and made pottery for a short time, following Yeiraku models. His work is extremely rare.

369. Bowl. D. 4⅞ in. Light fawn clay, underglaze cream-colored finely crackled. Outside, rich red entirely concealing underglaze. Decoration of clouds, scrolls, precious coral, etc., finely outlined in gold. Character in light brown inside. 1854

Gift of Thomas E. Waggaman.

MIKAWACHI (Case 4)

The porcelain of this place, known as Hirado, has been celebrated for one hundred and fifty years for its beautiful blue and white and marvelously modeled and perforated pieces.

370. Shallow bowl. D. 5 in. White clay with reddish tinge, white glaze crackled. Chinese figures with flags in blue. 1750

371. Bowl. D. 4¼ in. Thick and heavy. Hard reddish clay, thick greenish-blue glaze coarsely crackled. 1860

PROVINCE OF BIZEN

This province produces in its hard reddish-brown pottery one of the most characteristic types in Japan. Once recognized, it can rarely be confounded with the pottery of other provinces. There are many varieties, yet a certain gradation can be seen from the earlier forms, resembling in color an over-burned brick, to the slaty-blue, and through various shades of red to specimens resembling bronze. The evolution of these varieties from a primitive form can be easily traced. The old Bizen, going back six hundred years or more, is rough and unsightly, being rudely potted and imperfectly stoved. From this rude type, with better wheels and ovens, the work gradually improved.

The kind of objects made varies with every province. In Hizen there is a preponderance of bowls; in Bizen bowls are the rarest objects. In Hizen wine-bottles are very scarce; while in Bizen bottles of various kinds are among the most common of objects.

IMBE (Case 5 and Plate II. 372, 385, 404)

The name Imbe, as applied to pottery, is derived from the name of the village in which it is made. Pieces recognized under this name are made of a hard dark gray clay, with a dark brick-red or brownish-red exterior, usually with fawn-colored spots of overglaze, and in rarer cases completely covered with this overglaze; in other instances it may resemble dark bronze, or even appear quite black with glistening and roughened surface. Such are a few of the varying features of this unique pottery. Nearly every piece bears a mark of some kind, usually impressed. These marks are often in the form of circles, squares, and lozenges, within which are the characters for 1, 2, 3, 10, etc., and hence called *maru ichi*, *maru ni*, *maru san*, *maru jū*, etc. Pieces almost absolutely identical will often bear different marks. These represent the work of individual potters who baked in a communal oven. Ninagawa, in a visit to Bizen, got from an old antiquarian a list of these marks purporting to represent successive generations of potters. As I have had access to other lists of marks, equally authoritative, with successive generations indicated, and as there is not the slightest accordance between any of them, either as to name or date, they have all been rejected. A few of the marks are always associated with the best work. The earliest forms are rough and unsightly. The height of the art was evidently attained in the eighteenth century; at least specimens assigned to that period are much finer than subsequent work. Those of the best period resemble bronze, or have a rich fawn-colored glaze with a surface like polished wood. The modern objects made for foreign trade are usually in the form of mythological animals or deities. These, while showing some excellence in modeling, do not approach in merit the earlier forms of the same class. Thin shallow plates made on a mould, usually with designs of flowers in high relief, have been produced within thirty years. In 1864–65 an attempt was made to decorate plates of this nature with thin colored glazes of red and green. Specimens of this essay are distinguished only by their rarity and ugliness. With a sufficient number of specimens for comparison, the varieties known as Migaki-te (polished) and Hidasuke (fire cord) run into each other; while more distinct Ao (blue) Bizen cannot be separated from the others, as they bear marks identical with those found on typical Imbe. Besides the conventional marks of circles, lines, etc., above mentioned, there are many others bearing the names of potters. Whether these objects were baked in separate or in communal ovens is not known. I can get no record of their history; and so all pieces bearing such marks are placed under the general name of Imbe, — a most unsatisfactory way of classifying a large number of objects, and yet unavoidable.

372. Bowl. D. 4⅛ in. Thick and heavy. Dull fawn clay, thick glaze of light fawn inside and out. Within basal ring strong spiral mark turning to left. Bowl appears moulded by hand. 1370

Type Ninagawa. Vol. II., Fig. 29.

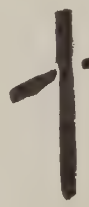
Ninagawa says that a document accompanying this specimen states that on the occasion of a great storm the bowl was washed ashore near the mouth of a river in Sado, on the northwest coast of Japan. It was found by a fisherman, who sold it to Kodama Moyemon, of Sawami village; later it came into the possession of Ikuta Senan, and remained in the family for two hundred years. In 1830 Haramiyama Gaho brought it to Tōkyō, and afterwards it came into the possession of Ninagawa.

373. Low jar, for rinsings. D. 5⅝ in. Rudely potted. Dark reddish clay, glossy reddish-brown glaze, mottled with fawn. Surface roughened. 1370

Type Ninagawa. Vol. II., Fig. 30.

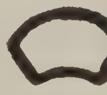
374. Low jar. D. 7¾ in. Dull red clay, thin dark red glaze, base and lower portion mottled with fawn. Mark impressed. 1570

Type Ninagawa. Vol. II., Fig. 32.


374

375. Water-jar. D. 7¾ in. Tapering sharply inward from middle to projecting base, and flaring rim. Upper slope with a circle of round knobs. Blackish-red glaze, smooth and glossy. Large area of fawn. Mark impressed. 1670

Type Ninagawa. Vol. II., Fig. 31.

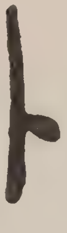

375

376. Flower-vase, bottle-shaped. H. 9⅝ in. Roughly potted, looped handles. Dull red clay, dull greenish-gray glaze. Mark impressed. 1500

377–379. Bottle and jars. 1530–1580

380. Water-jar, octagonal. H. 6 in. *Yoshimura* (inc.). 1680

381. Water-jar. H. 7½ in. Pottery cover, looped handles. *Maru-ji* (imp.). Character on cover incised. 1680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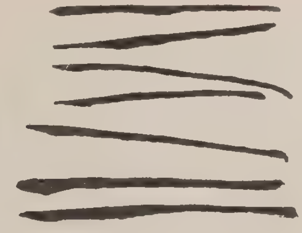
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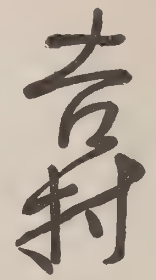
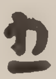

380

382. Tea-bowl. D. 4⅞ in. Smooth dull red glaze, on one side nearly black with drops of fawn. *Ka-ichi* (imp.). 1680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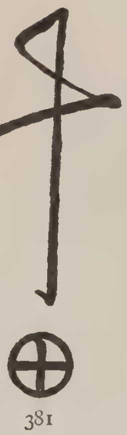

381

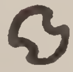
383. Squat bottle. H. 2 in. Bright red glaze, rich overglaze of fawn on shiny black area. 1680

384. Double gourd-shaped bottle, used as Netsuke. H. 1¾ in. Purplish-red glaze mottled with darker areas. Drop of light fawn, gold and silver mounting around mouth, and silver band with ring about body. 1680

An exquisite bit of work.

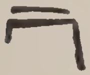
385. Wine-bottle. H. 6¾ in. Square body, slender cylindrical neck, four short supports. Red Bizen glaze, rich fawn second glaze; light fawn overglaze running from shoulder on one face. Character for longevity on one side in relief. Mark impressed. 1700

A rare and beautiful example.


385

386. Incense-burner, in form of Hotei. H. 3⅞ in. Dark reddish-brown clay and glaze mottled with areas of fawn. Eight-rayed figure in circle impressed. *Yagayemon* (inc.). 1700

387–403. Various forms of Imbe. 1700–1780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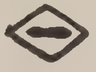
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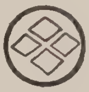
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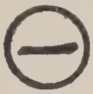
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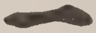
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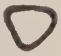
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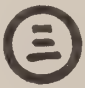
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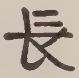
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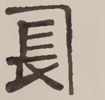
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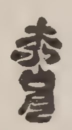
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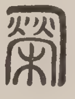
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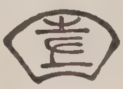
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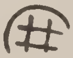
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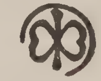
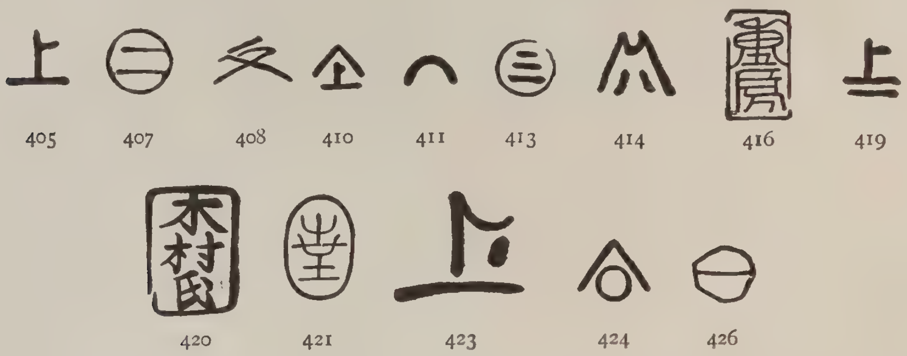

404

388 *Kaku-ichi*, 389 *Yotsune*, 390 *Maru-ichi*, 393 *Ichi*, 397 *Maru-san*, 398 *Chō*, 399 *Chō*, 400 *Mori* (*Ya ?*), 401 *Yei*, 402 *Tera ?*

404. Wine-bottle for offerings. H. 8⅝ in. Oviform body, tapering to a long and slender neck. Rich dark reddish glaze, glossy and smooth, resembling bronze. Large areas of fawn. Mark impressed. A very remarkable example of Imbe. 1780

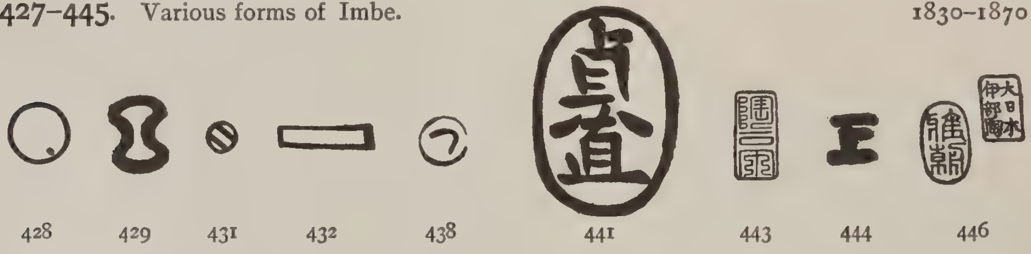
405–425. Various forms of Imbe. 1780–1830



405 *Jō*, 407 *Maru-ni*, 410 *Yama-jō*, 413 *Maru-san*, 414 *Fuji-hachi*, 416 *Tō-i*, 419 *Jō-ichi*, 420 *Kimura-uji*, 421 *Riku*, 423 *Jō*, 424 *Yama-maru*.

426. Wine-bottle, deeply constricted. H. 6¾ in. Red Bizen, with rich, mottled black overglaze, glossy. Mark impressed. 1830

427–445. Various forms of Imbe. 1830–1870



441 *Sada nao*, 443 *Totei*, 444 *Ichi jō*.

446. Paper-weight (crab). Longest dimension 4⅝ in. Dull reddish clay. Tips of large claws and eyes touched with white. *Masatomo, Dai Nippon Imbe tō* (imp.). 1878

447–450. Various forms of Imbe. 1878

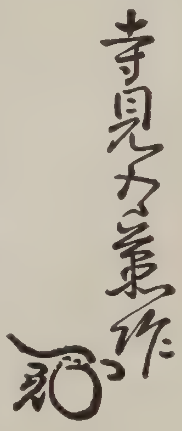
IMBE, WITH COLORED GLAZES

451. Little plate. L. 3⅞ in. Moulded. Design of flower inside in relief. Fine light red clay. Design covered with green and red transparent glaze. 1853

452. Plate, in form of pecten. D. 5½ in. Moulded. Dark Bizen clay. Inside, figures in relief, glazed white, blue, red, and green. *Kamamoto Kimura Kinko do* (in relief). 1860

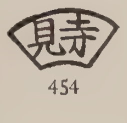
IMBE, WITH MARK TERAMI

453. Figure of woodsman with axe. *Terami Gorobei saku* and kakihan (inc.). 1840


453

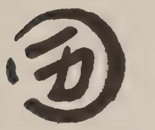
454. Hanging flower-vase, in form of two chrysanthemums and leaves, beautifully moulded. W. 5⅝ in. *Terami* (imp.). 1850

455. Cylindrical flower-vase, with graceful, looped handles. H. 6¼ in. *Terami* (imp.). 1850



454

456*. Hanging flower-vase. H. 4⅞ in. Rude trunk of tree. *Man* (imp.). 1860



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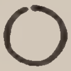

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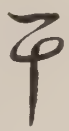

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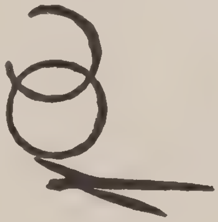

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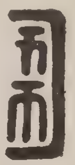

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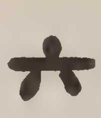

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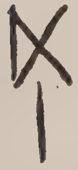

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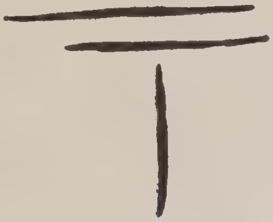

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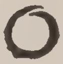

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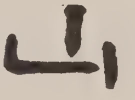


474

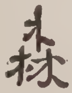
459 *Kan*, 463 obscure, 465 *Roku*, 474 *Yama*.

457–474. Tea-jars, showing all the varieties of Imbe. 1550–1750

MORI (Case 5)

In 1840 Mori Rinzo made pottery in the village of Imbe. The mark is rare.

475. Incense-box, form of Hotei. L. 2⅞ in. Light gray clay, glistening glaze mottled with dark areas and fawn. *Mori* (imp.). 1860



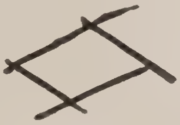
475

VARIETY MEGAKI-TE (Case 5)

In this form the clay is finely manipulated, and the color is a steel-gray, either glossy or dull.

A few pieces only show merit.

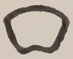
476, 477. Tea-jars. 1600 and 1680



477

478. Plate. D. 8¼ in. Flowers in relief inside, moulded. Dull light blue with tinge of red. Mark impressed. 1750

479. Double gourd wine-bottle. H. 3¾ in. Greenish-gray and glossy. Encircling lines sharply marked on body. Mark impressed. 1780

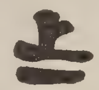


478

480. Water-jar, with pottery cover, having section of bamboo for handle. H. $5\frac{7}{8}$ in. Surface covered with basket impressions. Hard, fine gray clay, glossy light brownish-gray glaze. *Jō-ichi* (imp.). 1800

481, 482. Wine-bottles. 1830 and 1870

481 *Maru-ni.*



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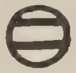
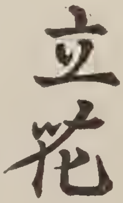


481

VARIETY AO (blue)

In this variety the color merges into a pronounced slaty-blue.

483. Low basket-shaped vessel. D. $5\frac{3}{8}$ in. Light bluish-slate. Inside, thick white glaze splashed. Basket design strongly moulded and incised. *Tachibana* (inc.). 1870

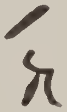


483

VARIETY HIDASUKE

Pottery known as Hidasuke is a coarse unglazed product showing glistening light red marks crossing the surface irregularly. This appearance is said to be produced by winding wisps of wet straw around the vessel before firing. Kyōto pottery, bearing the mark of *Tsuyen,* presents imitations of this style. It is impossible to find the slightest merit in the pottery save what its rusticity might suggest, though a Japanese authority in 1700 says that the best forms among the old Bizen, and those most esteemed, are Hidasuke! The name is derived from *tasuke,* a cord worn by a girl to keep back her long sleeves while engaged in work, and *Hi* (fire), as the marks come out red on the vessel.

484–491. Tea-jars, water-jars, bottle. 1580–1750



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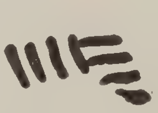

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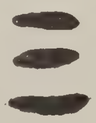

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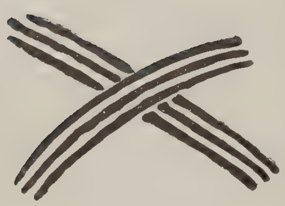

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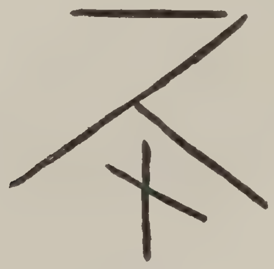

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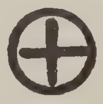


491

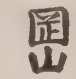
VARIETY SHIRO (white)

In this form the substance is nearly white. The objects are rare and absolutely without merit.

492. FLOWER-VASE, with looped handles. H. 7⅞ in. 1850

OKAYAMA (Case 5)

In the early part of this century pottery bearing the impressed mark of *Okayama* was made in this town. Specimens are extremely rare. In 1878 white clay was either discovered in Okayama or brought there from Satsuma, and an attempt was made to imitate white crackled Satsuma without decoration. The pieces were small, usually in the form of tea-pots and cups. An agency was established in Tōkyō, but the essay, from its extreme softness, proved a failure.


493

493. BOTTLE. H. 10½ in. Light fawn clay, light fawn glaze, finely crackled. *Okayama* (imp.). 1800

494. TEA-CUP. D. 2$\frac{5}{16}$ in. White clay and transparent glaze coarsely crackled. 1878

495. TEA-POT. D. 2¾ in. Same as last. 1878

MUSHIAGE (Case 5)

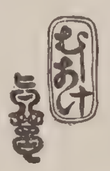
In 1830 Igi Sanyensai established an oven in the little seaside village of Mushiage, and invited Makudsu, of Kyōto, to take charge of the work. The pieces were mostly made for the tea ceremony. They bear the impressed mark *Mushiage*, and sometimes the additional mark of *Makudsu*.

496. TEA-BOWL, slightly irregular in shape. D. 5 in. Light yellowish clay, with deep orange tinge; light fawn glaze with light greenish-blue areas. Landscape in brown with white dots. Inside, just below rim, band of stars in white Mishima. *Mushiage* and *Makudsu* (imp.). 1830

497. TEA-BOWL, irregular in shape. D. 3⅞ in. Dead fawn clay, clear gray glaze, with rude splash of brown. Roughly made in imitation of Karatsu. *Makudsu* (imp.). 1830

498. TEA-JAR. H. 3½ in. Reddish fawn clay, rich bright brown glaze, with darker areas resembling Takatori. Stream of rich white overglaze. *Mushiage* (imp.). 1830

499. BOWL. D. 4¼ in. Thick and heavy. Light yellowish clay, thick white glaze. Rough sketches of figures, bamboo, etc., and encircling bands in dull blue underglaze. *Mushiage* and *Makudsu* (imp.). 1830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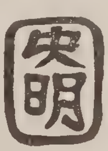

500

500. BOTTLE. H. 9¼ in. Thick and ponderous. Fine reddish clay; thick gray glaze with minute black spots; thick greenish-blue overglaze on neck and shoulder; over this thick cream-white glaze running in streams. *Mushiage* (imp.). 1830

501. WINE-BOTTLE. H. 6¼ in. Hotei moulded and applied on side. This is evidently an Imbe bottle glazed by Makudsu.

PROVINCE OF TSUSHIMA

The island of Tsushima, lying between the southern end of the Korean peninsula and Japan, has been for hundreds of years the home of potters who have followed Korean models in their work. Information in regard to the early potters and their places of work is meagre. Among the contemporary potters of Enshiu's time, seven potters of Tsushima are mentioned as worthy of recognition. The typical pottery is most characteristic and unmistakable. The clay is soft, light fawn in color, sometimes with pinkish areas, often with white Mishima decoration, rarely black, and glaze generally without lustre. Specimens are occasionally seen which are likely to be confounded with early Satsuma, or with early Tosa, this confusion resulting from the Korean strain, if I may use the expression, which runs through all these essays.

SHIGA (Case 6 and Plate III. 508, 509)

The pottery identified as Shiga is very distinct in its character. It is specially marked by pinkish tinges and areas in its glaze. No information is at hand in regard to the early potters of this village.

502. BOWL. D. 5½ in. Light fawn clay, thick light gray glaze, with pinkish areas. Inside, deep pink tinge. Band of fret around rim, and cross-lines, like lattice-work, in white Mishima on body. 1700

504. BOWL. D. 4⅞ in. Fine reddish clay, thick gray glaze with pinkish areas, crackled. Decoration of bamboo and poem in white slip. 1750

505. WATER-JAR, with perforated cylindrical handles, vertical on side. D. 6⅛ in. Fine warm fawn clay; underglaze, transparent; overglaze, grayish, with warm fawn tinges; within, reddish. Decoration of scallops about rim, and bands below in white slip and olive-brown. 1780

506. SQUARE BOX. W. 2⅜ in. Very thin walls with rounded corners indented. Light fawn clay, fawn glaze with pinkish tinge. On sides, jewels, and on cover mythological animal in white Mishima. 1780

507*. BOWL. D. 5½ in.

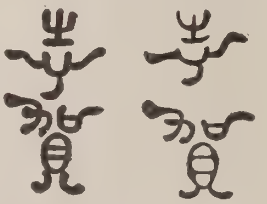
508. HAND-WARMER (?), in form of owl. H. 8¼ in. Fine fawn clay with orange tinge, thick light gray glaze. 1820

Gift of W. S. Bigelow.

In 1804 a potter named Yoshida Mataichi opened an oven in Shiga, and made pottery after Korean models. Signatures are rarely seen. He also made porcelain, using the impressed mark of *Shiga*.

509. Bowl. D. 4⅝ in. Light brown clay, light fawn glaze with gray areas and pinkish stains. Plum-tree in indigo blue. *Shiga* (imp. and written). 1804

510. Shallow bowl. D. 4¾ in. Fine fawn clay; warm yellowish glaze, with pink areas, crackled. *Shiga* (imp.). 1820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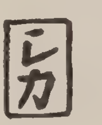

510

YAHEDA (Case 6 and Plate III. 512)

Among the early potters of Tsushima was one by the name of Yaheda, who made bowls after strictly Korean models.

512. Bowl. D. 4¼ in. Fine light fawn clay, light gray glaze with small round pinkish spots, coarsely crackled below. Crane in blue and white Mishima. Basal ring with three notches. 1680

513. Bowl. D. 4⅞ in. Grayish-fawn clay and glaze. Bands of stars and vertical lines about rim, inside and out and below, and vertical zigzag lines on body in white Mishima. 1700

515. Bowl. D. 5⅛ in. Irregular outline. Light yellowish-fawn clay, yellow glaze of same color with bluish-gray areas about rim. Right-hand spiral on base. 1790

This bowl is identified as Yaheda, though it is dated 110 years after the original potter of that name.

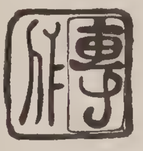
516. Low cup, with vertical sides and flat bottom. D. 2¾ in. Light warm gray clay and glaze. 1790

517. Bowl, one end abruptly flattened. D. 4½ in. Fawn clay, warm grayish glaze with fawn-colored areas. Cloud and crane in white and blue Mishima, with brush-marks of white. 1800

SEN SAKU (Case 6)

A shallow bowl, bearing the impressed mark of *Sen Saku*, has been identified as Tsushima.

518. Shallow bowl. D. 5⅝ in. Fine light brown clay, thick warm gray glaze with dark pink areas. Zigzag lines in basket-work. Inside, stars and swastika, and outside, bands and stars in white Mishima. *Sen Saku* (imp.). 1750


518

TSUSHIMA, IN GENERAL (Case 6)

The following objects are, with perhaps few exceptions, unquestionably Tsushima. Beyond this mere fact, no information can be obtained about them.

519, 520. Bowls. 1700–1800

521. Bowl. D. 5½ in. Fine fawn clay, light greenish-gray glaze with light orange areas outside and in. Thin walls, roughly turned. 1700

Gift of Denman W. Ross.

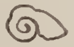
522–524. Bowls. 1700–1800

The three following bowls, though differing widely from typical Tsushima, have been identified as Tsushima, though they certainly resemble some forms of Karatsu. They all bear an impressed mark in the form of a conventional cloud. Two specimens are known outside this collection, — one in the British Museum and the other in the collection of the Royal Worcester works.

525. Flaring bowl. D. 5⅝ in. Roughly turned, sliced on one side. Fine hard fawn clay, thick gray glaze. Basal ring notched. Right-hand spiral line on bottom. Cloud mark impressed. Eighteenth century

526. Bowl. D. 4¾ in. Fine light fawn clay, fawn glaze with grayish tinge. Clouds and crane in white Mishima. Cloud mark impressed. Eighteenth century

527. Bowl. D. 5¾ in. Rim slightly elevated and indented in three places. Fine dull brown clay, yellowish-fawn glaze, finely crackled and iridescent. Right-hand spiral on base. Cloud mark impressed. Eighteenth century


526

528. Bowl. D. 4½ in. Thick walls. Fine hard clay, light gray glaze with washes of thin white overglaze on one side. Decoration of large flowers incised and filled with dark brown, also shaded with brush-marks of brown. This bowl, though not signed, is placed here on the authority of others.

PROVINCE OF TOSA

The pottery of this province presents but few types, and these with rare exceptions are unsigned. The usual form is seen in simple bowls with decoration of bamboo, plum, and pine in pale blue, under a yellowish-white or bluish-white glaze. Within recent years large pieces, with bluish-white crackled glaze and elaborate carving, have been made.

SHŌHAKU (Case 6 and Plate II. 530)

The records are conflicting in regard to Odo pottery. Ninagawa, in one account, says that among the artisans brought back from Korea in 1598 was a potter named Shōhaku, who settled in the village of Odo and made pottery, following Korean models, and shortly after, discovering a good clay near Odo, began the making of tea-bowls with colored enamels. Another memorandum of Ninagawa says that the Korean's name was Butsuami, and his successor was Shōhaku, who first studied with the Korean and afterwards with Ninsei. Another expert, Mr. Tanimura, informed me that the first Odo potter was Shōhaku, who was succeeded by Saburobe, and that successive generations were known by the latter name; finally, the author of Tōki Shōshi definitely states that Odo pottery was established by Kuno Shōhaku, a pupil of Ninsei, in 1653. He shortly after went to Ōsaka, to which place, in 1673, a potter by the name of Morita Mitsuhisa was sent by the lord of Tosa to study under Shōhaku. Morita also visited other potteries, and returning to Odo, made tea-bowls and other utensils. In 1804 the oven was removed to Nochazan, and the pottery was known under that name.

The three following pieces, by their evident age, may be reasonably ascribed to Shōhaku.

529. Tea-bowl, uneven rim. D. 5¼ in. Fine fawn clay, decoration of bird and tree in blue enamel. 1653

It is possible that this bowl may have been made by Ninsei in Odo.

530. Tea-bowl. D. 4¾ in. Strongly turned. Fine light fawn clay; thick yellowish-fawn glaze, finely crackled; thick white overglaze about rim. Overglaze decoration of lobster in dull thick red, and dwarf bamboo in green vitrifiable enamels. Lobster outlined in gold, which may have been a subsequent addition. 1653

Type Ninagawa. Part V., Fig. 17.

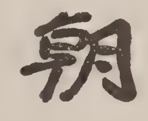
531. Bowl. D. 4½ in. Brownish clay, dull light fawn glaze. Decoration of bamboo, plum, and pine in pale blue, delicately drawn. 1653

ODO (Case 6 and Plate II. 544, 545)

532. Square cake-dish. W. 6⅛ in. Corners fluted, rim crenulated. Light fawn clay and glaze, strongly crackled. Inside, scrolls and bands in light blue. 1730

533–535. Bowls and incense-burner. 1730–1750

The incense burner 534 has the mark *Asa* written.



534

536. Bowl. D. 5⅝ in. Hard fine fawn clay, fawn glaze, sharply crackled. Under decoration of bamboo, plum, and pine in blue and white, delicately drawn. Deep right-hand spiral on bottom. 1780

537. Bowl. D. 4¼ in. Light fawn clay and glaze finely crackled. Under decoration of bamboo, plum, and pine, and encircling lines above and below in pale blue. Right-hand spiral below. 1780

This represents an early form of the typical Odo bowl.

538, 539. Bowls. 1780

540. Heavy bowl. D. 8¾ in. Fine fawn clay and glaze. Rich decoration of tree trunk and plum blossom in indigo blue. 1780

541. Tea-bowl. D. 3⅝ in. Straight sides. Decoration very gracefully drawn. 1780

Differs from typical bowl in form and in the absence of encircling bands.

Gift of Bunkiō Matsuki.

542. Jar. H. 8⅞ in. Exceedingly light and thin. Fine hard light clay, clear cream glaze with faint pinkish areas. Landscape in bright blue. Encircling lines of blue on shoulder and near base. Bottom indented, glazed with double circle of blue lines. Glaze widely crackled and punctured. 1780

A remarkable example.

Gift of Denman W. Ross.

543. Rest for tea-pot cover. 1810

544. Bowl. D. 4⅜ in. Fine light brown clay, rich gray glaze finely crackled. Decoration consisting of encircling bands, bamboo, plum, and pine in blue, with blossoms in white. Right-hand spiral below. 1855

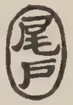
Type Ninagawa. Vol. V., Fig. 18.

545. Screen for writing-table. H. 8⅝ in. Light fawn clay, bluish-white glaze with light fawn areas. Chrysanthemum moulded in high relief. On obverse side, girl with small harp resting on mat, with poem inscribed, and leaves. Edges moulded in lines, border with scroll lines impressed. Recent

Gift of Tadamasa Hayashi.

546. Water-vessel. Recent

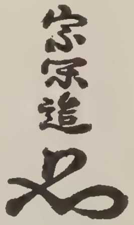
547. Tea-jar. *Odo* (imp.). Recent


547

SŌKAN (Case 6)

Records, apparently reliable, state that an immediate successor of Shōhaku was a potter who made Raku, and signed his pieces with the impressed mark *Sōkan.* His work may be regarded as extremely rare. There is another record of a Sōkan who lived in Tōkyō fifty years ago. He was a tea-master, built an oven in his garden, and also made Raku. The following piece is accredited to the Tosa Sōkan on account of its great age.

548. Incense-box (rabbit). L. 2⅞ in. Coarse dull reddish-brown clay. Outside unglazed. Inside, bright red Raku glaze. *Sōkan tsukuru* and kakihan (imp.). 1680


548

KŌCHI (Case 6)

The following objects are known as Kōchi, from the name of the town in which they were made. No record is at hand in regard to the potter or the oven.

549. Wine-bottle (double gourd). H. 8 in. Hard stone clay, lower half, rich reddish-brown glaze; upper half, smooth light gray glaze, with under-decoration of dancing boys in dark gray, roughly sketched. About rim dark gray band notched. 1850

Gift of W. S. Bigelow.

550. Sauce-bottle, after Odo style, with grass and flowers instead of the usual design. 1850

551. Oviform vase, with long cylindrical neck. H. 10¾ in. Fawn clay, thick warm gray glaze with darker spots. 1850

552. Small plate. D. 4¾ in. Light cream white clay, unglazed. Pine, crane, and turtle moulded in relief inside. 1860

An identical form is made in Imado, Tōkyō.

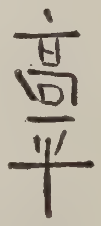
553. Food-bowl. D. 4⅞ in. Hard light gray clay, transparent glaze. 1870

KŌHEI (Case 6)

No record is at hand regarding Kōhei; he was probably an amateur potter of Odo village.

554. Box, in form of screen-box. L. 2¾ in. Fine light fawn clay and glaze. *Kōhei* incised on bottom. Cross incised inside cover. 1850

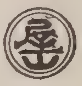
Kōhei may also be read Takahira.


554

YASAN (Case 6)

Pottery, bearing the impressed mark of *Yasan*, having no special merit, judging from a single specimen in the collection, has been made recently in Tosa.

555. Box, in form of mortar, with modeled handle on box-cover. H. $2\frac{5}{16}$ in. Thick walls. Hard reddish-fawn clay, shiny yellow glaze with wood graining in reddish-fawn. Slight decoration of leaves and flowers impressed. *Yasan* (imp.) on bottom and cover. 1880



555

TOSA (Case 6)

Under this name are grouped the tea-jars.

556. Tea-jar. H. $3\frac{7}{16}$ in. Coarse chocolate-brown clay with rich brown glaze, darker brown glaze on shoulder, running. Said to have been made by Shōhaku. 1630

557. Tea-jar. H. $4\frac{1}{8}$ in. Light dead chocolate-brown clay and glaze with a few light fawn spots. 1680

558–560. Tea-jars. 1750–1800

PROVINCE OF SETTSU

The province of Settsu has attained but little celebrity for its ceramic products. In early years the delicate and refined essays of the Naniwa oven, and before these even, the Takahara pottery, following Korean models, were justly appreciated. In later years the Sanda celadon has given some fame to the province; the other potteries have established a local reputation only. Indeed nearly all of these were brought into note by the efforts of Kyōto potters.

TAKAHARA (Case 6)

In 1650 a potter known as Takahara established an oven in Ōsaka, and for a while made bowls and other objects after Korean style. Records inform us that early in the last century Takahara, or a descendant of his, came to Yedo (Tōkyō) and made identical kinds of pottery. In the collection are four Takahara bowls. Two of them were identified by Ninagawa as Yedo Takahara (see Musashi). One of the four specimens I have reason to believe is an original Takahara, and is therefore catalogued in this place.

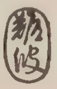
561. Bowl. D. $5\frac{5}{8}$ in. Rim somewhat uneven. Fine brownish clay with finely crackled white glaze. Basal ring flaring. 1630

NANIWA (Case 6 and Plate III. 563)

Pottery bearing the mark of *Naniwa* (the old name of Ōsaka) was made in Ōsaka in the year 1680. A form of deep cup known as Choku, with the Naniwa plant as a decoration, is one of the early productions of the Naniwa oven. The National Museum in Tōkyō has in its collection a complete set of five, and by good fortune this collection has also a complete set, and I have never seen elsewhere an isolated example. The pottery must be regarded as of extreme rarity.

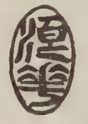
562. Small cup. D. 2 11/16 in. Square, with rounded corners. Rim cut down on all four sides. Thin walls. Fine brown clay, light gray glaze. Vertical zigzag and straight lines alternating in white Mishima. Circular basal ring. *Naniwa* (imp.). 1680

563. Set of five deep cups. H. 3⅜ in. Light fawn clay, with reddish spiral lines on base. Rich light bluish glaze on upper half; below, light brownish-fawn, crackled. Two zones of impressed scallops; above upper zone, decoration of Naniwa flowers in blue and dark brown. Zones of light brown below. 1680


562

564. Bowl for rinsings. D. 4¾ in. Light brown clay, thick olive-green glaze minutely granulated, resembling certain Chinese glazes. *Naniwa* (imp.). Uncertain date.

565. Bowl. D. 4⅜ in. Straight sides. Fine light gray clay and glaze. Over-decoration of square overlapping panels, with various decorations in green and blue enamels and red and gold, behind which is a spray of maple leaves in green and red. *Naniwa* (imp.). 1830


564

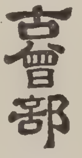
KOSOBE (Case 6)

This pottery is said to have been first made in the latter half of the last century by Shirobei Shimbei. Kyōto models were followed in the work. The second generation, Shinzō Shimbei, used glaze similar to Tamba and Karatsu, and also made imitations of Korean work. The third generation, Shingorō Shimbei, imitated the work of Rokubei of Kyōto. The fourth generation, Yosojirō, was at work in 1878. Some of his large cups and bowls were decorated by Komatsuya Tasuke, an artist and writer of Ōsaka. He signed with the pseudonym *Tainen.*

FIRST GENERATION

566. Deep bowl. D. 4⅝ in. Sides somewhat flattened. Fine fawn clay, thick white glaze strongly punctured. On outside, two areas of green overglaze. Lattice-work and scrolls in brown. *Kosobe* (imp.). 1800

567. Candle-stick. H. 10½ in. Swelling base, narrow cylindrical neck bulging above. Fawn clay, very thick grayish-white glaze. Over-decoration of overlapping ovals in green, within which are red lines, flowers, etc., partially worn away. A large scalloped perforation on one side. Roughly potted. *Kosobe* (imp.). 1800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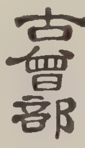

567

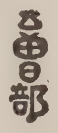
568. Small plate. Signed. 1800

SECOND GENERATION

569. Large oval bowl. D. 6⅛ in. Rim slightly notched. Brownish-fawn clay, thick bluish-white glaze mottled, coarse lines representing a rice-bag incised on outside surface. *Kosobe* (imp.). 1830

570. Deep bowl. D. 4⅜ in. Vertical sides, flaring at rim. Light reddish-fawn clay and glaze. Four equidistant circles in white and olive-brown Mishima touched with black. *Kosobe* (imp.). 1830

571. Bowl. D. 5 in. Light fawn clay, cream-white underglaze, thick grayish-white overglaze coarsely crackled. Rice-bag outline deeply incised. *Kosobe* (imp.). 1830

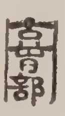

571

THIRD GENERATION

572. Bowl. D. 4¾ in. Fine fawn clay, opaque underglaze, dull fawn overglaze. Overglaze decoration of fish in red, outlined in deeper red with plant in green and blue. Basal ring notched. *Kosobe* (imp.). 1850

573. Deep bowl. D. 4⅛ in. Yellowish-fawn clay and glaze, with bands of squares about rim, cloud and crane in white and dark brown Mishima. Basal ring with three notches. *Kosobe* (imp.). 1850

574. Bowl. D. 4⅜ in. Fawn clay, thick bluish-white glaze with rosy areas strongly crackled. Naniwa flower in light blue. *Kosobe* (imp.). 1850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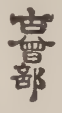

574

575–580. Bowls, wine-bottle, stand, tea-cups, etc. 1850

FOURTH GENERATION (Plate III. 582)

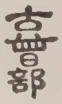
581. Deep bowl. Sides flattened. D. 4¼ in. Light fawn clay, thin gray underglaze, thick white overglaze coarsely crackled. Fish, leaves, etc., in olive-brown, with lines scratched through on white. Inscription inside. *Kosobe* (imp.). 1870

Type Ninagawa. Vol. III., Fig. 20.

582. Large bowl. D. 5⅞ in. Brownish-fawn clay, opaque white underglaze, thick white overglaze punctured. Crabs and inscription vigorously drawn in brownish-green. Signed *Tainen*. *Kosobe* (imp.). 1870

Mate to Ninagawa's type. Vol. VI., Fig. 25.

583–592. Tea-cups, tea-pot, wine-bottles, etc. All signed *Kosobe*. 1870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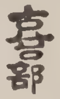
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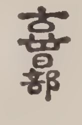
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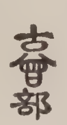
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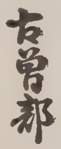

592

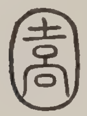
The work of the fourth generation is fresh and artistic.

KIKKŌ (Case 6 and Plate III. 593)

The family of potters using the marks *Kikkō* and *Jūsan ken* has evidently puzzled the Japanese experts, probably for the reason that the classical collectors and tea-lovers did not consider the pottery of sufficient merit to be recorded; in which opinion they were justified. Nevertheless, I have been able to get from various sources a number of memoranda about the family, and they all differ. I found among Ninagawa's papers, for example, three different records of the family: one making three generations, another six, and another thirteen. Diligent inquiries fail to show that Kikkō ever baked in Iyo, yet the records state that he had an oven there for a time. None of the accounts mention the fact that he was ever in Suō, and yet his Suō work is the most vigorous and artistic of all his efforts. With this conflicting material it may be stated that in the early part of the century a potter by the name of Jihei Toda, a native of Iyo, started an oven in Jūsan, Ōsaka. Here was first used, in 1819, the mark *Kikkō;* how long he remained in Ōsaka is not known. Somewhere between 1831 and 1834 he had an oven in Iwakuni, Suō, and made hard yellow Nankin with incised decoration, and also Raku pottery, in which he used the impressed marks

Kikkō and *Jūsan ken.* (See Suō.) In 1835 he was pursuing his art in Susaka, Shinano. (See Shinano.) After this he went to Tōkyō, and baked in an oven at Mukōjima. He died in Tōkyō in 1861. Now, whether this Kikkō was the Kikkō who was baking in Ōsaka in 1819, or the second or third generation from him, I have never been able to learn. At present a Raku pottery, with white glaze and round stamp of *Kikkō,* is being made in Tōkyō, whether by a member of the family or a collateral branch is equally uncertain.

593. Floating turtle. L. 6¾ in. Thin walls, scales incised. Light fawn clay. Back, yellowish-fawn glaze shaded with rich brown. Dark brown glossy glaze below, scales lined with white. *Kikkō* (imp.). 1820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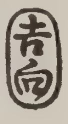
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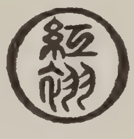

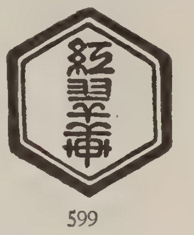
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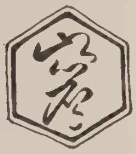
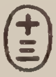
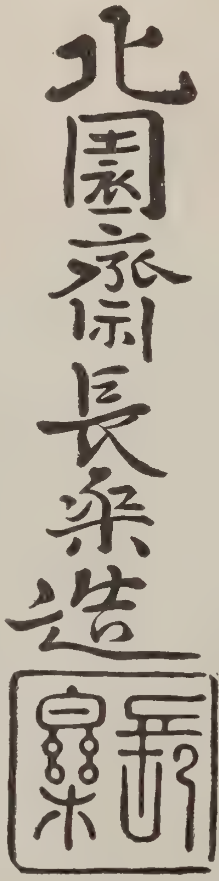



605

594–605. Various forms of Kikkō illustrating the variety of the work and the signatures of this oven. 594 *Kikkō,* 605 *Jūsan,* 599 *Kōsui, Kōsui ga* and (?) 1820–50

606. Figure. H. 14 in. Finely modeled. Over-garments dull black, white under-garment showing at neck and wrists. *Naniwa Hokuensai Chōraku tsukuru* (inc.). Seal, *Chōraku* (imp.). 1836
Gift of W. S. Bigelow.

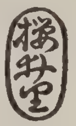

606

SAKURAI (Case 6 and Plate III. 610)

The oven in Sakurai village was first built by one of the Raku family in the latter part of the last century. (This is the current opinion, but the annotated copy of Ninagawa's work states that Kyūta first started the oven, and the work was afterwards improved by the assistance of Mokubei and Shūhei.)

The pottery is simple, some pieces having a rich bright glaze like Takatori, others with a thick white or dull yellow glaze. Upon some objects is a pine tree roughly sketched, with an inscription referring to the historical incident of Kusunoki bidding farewell to his son under a pine tree. This tree was still standing within recent years. The third generation, Kiyomizu Tajurō, was at work in 1878. The pieces are signed *Sakurai no Sato.*

607. Flower-vase. H. 7 in. Rudely turned and roughly distorted, sliced below. Light gray clay, thick white glaze with bluish tinge, splash of light green overglaze running from rim. *Sakurai no Sato* (imp.). 1830
A unique example of this pottery.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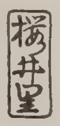
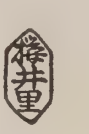

608

608. Globular jar, with narrow mouth and pottery stopper. H. 3¾ in. Fine chocolate clay, rich dark brown glaze mottled. Bluish-white overglaze on upper portion. *Sakurai no Sato* (imp.). 1850

609. Similar to last.

610. Tea-bowl. D. 4¾ in. Strongly turned rim, uneven walls, thick. Coarse light brown clay, thin gray underglaze, thick white overglaze, crackled. Under-decoration of pine tree and poem in blue. *Sakurai no Sato* (imp.). 1850

611, 612. Wine-cups. *Sakurai no Sato* (imp.).

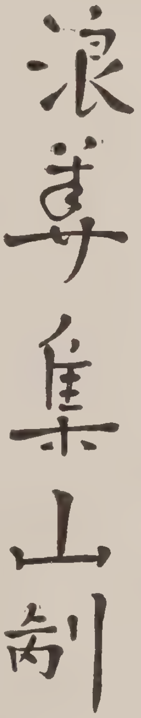

611

SHŪZAN (Case 6)

The work of Shuzan, evidently an amateur potter, is represented in the collection by a Raku flower-vase in the form of a tree trunk vigorously wrought. That he lived in the latter years of the last century is attested by the year period inscribed upon it. "*Mi tokobashira yoki*," written upon it, was a fitting inscription for so sturdy a piece, — to honorably guard or protect the Tokobashira, the post dividing the recesses in the Japanese room, in one of which hangs the picture, or Kakemono, and on its floor stands the flower-vase.

613. Flower-vase. H. 13½ in. Long and cylindrical. Thick walls, strongly sliced. Soft buff clay, transparent underglaze, rich thick red Raku overglaze, coarsely crackled. *Anyei go nen Naniwa Shūzan sei, mi tokobashira yoki*, written in white on side. 1776

Gift of Denman W. Ross.


613

KODZŪ (Case 6)

Kodzū, in the environs of Ōsaka, has sustained an oven for over two hundred years. Within recent years pieces in the form of cups have been made with extraordinary black and lustrous glazes. No signature.

614. Bowl. D. 3¼ in. Dull iron brown underglaze, rich deepest brown overglaze, lustrous. Inside, rich cream-white glaze with pinkish areas, coarsely crackled, this glaze running over rim. Outside richly mottled with olive-brown. 1850

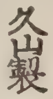
615. Cup. D. 2¾ in. Brown clay, deep mottled brown underglaze, rich light blue overglaze finely mottled. 1850

KYŪZAN (Case 6 and Plate III. 616)

In 1871 Shibata Kyūzan built an oven near Ōsaka and employed a potter from Kyōto for the purpose of making utensils for the tea ceremony. The only pieces in the collection are two flower-vases, and these show some taste and skill. The work is signed with the impressed mark *Kyūzan sei.* I am strongly inclined to believe (though I have been otherwise persuaded by Japanese experts) that pottery signed *In Kyūzan* is the product of this oven. (See Inaba.)

616. Flower-vase. H. 6¼ in. Fine reddish clay, liver-colored glaze with greenish areas on upper half. *Kyūzan sei* (imp.). 1874

617. Flower-vase, same as last. H. 8 in. Fine light gray clay, very thin green glaze. *Kyūzan sei* (imp.). 1874



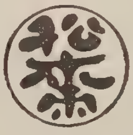
617

SHŌSAI (Case 6)

It is recorded that in 1860 a tea-lover of Ōsaka, named Furoshi Shōsai, made pottery at the old oven of Kikkō, and produced among other kinds a red Raku pottery with decoration in white.

618. Wine-bottle. H. 6 in. Sides sliced. Bright red Raku glaze, with greenish-olive areas. Twigs of willow twisted in a loop in white. *Shōsai* (imp.). 1860

619. Wine-bottle, similar to last, with bridge and houses in white. *Shōsai* (imp.). 1860

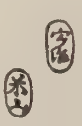


618

BEIZAN (Case 6)

A poet and artist of repute made pottery in Ōsaka in 1830. His work consisted of diminutive figures modeled in clay, bearing the impressed marks *Beizan* and *Uji*.

620. Hotei, with rice-bags. H. 1⅝ in. Fine fawn clay, dull blackish glaze. *Beizan* and *Uji* (imp.). 1830



620

SANDA (Case 6)

Ninagawa records, under the name of Arima, the existence of an oven where, in the early part of the century, three potters of Kyōto, Shūhei, Kamesuke, and Kamekichi, pupils of Yeisen, made an imitation of Chinese celadon. The beautiful sea-green celadon made in moulds, the outgrowth of this work, has been produced in great quantities. The efforts of these potters were preceded by an essay said to have resembled Tamba.

621. Diamond-shaped cake-dish. L. 13½ in. Moulded, supported on four short legs. Inside, in relief, two conventional cranes. Hard white stone clay, green celadon glaze. 1780

622. Incense-burner, with plum blossoms in slight relief. H. 3 in. White stone clay, light green celadon glaze. 1850

PROVINCE OF ŌMI

The merit of Ōmi pottery, like that of many other provinces in Japan, is that it has been true to its traditions. The large tea-jars with typical Shigaraki clay have been the dominant form of its pottery for five hundred years. The luminous glazed tea-jars and the delicate glazes seen in others are all good. With the invasion of Kyōto potters at Beppo and Hikone, and a consequent introduction of Kyōto styles, there has, nevertheless, been no sign of Ōmi potters degrading their art by appealing to the extraordinary tastes of foreigners. The typical pottery, Shigaraki, and probably the oldest pottery in the province (save that mentioned under early historic pottery), was made nearly a thousand years ago. With the exception of slightly different forms and the grime of age, this varies but little in general appearance from that made to-day.

SHIGARAKI (Case 7 and Plate IV. 631)

In the village of Shigaraki are the ruins of one of the oldest ovens in Japan. Ninagawa figures a little plate made of typical Shigaraki clay, dug up on the site of this oven, which he believes to be nearly nine hundred years old. He also figures a rough jar, to which is accorded an age of five hundred years; and in the collection there are specimens of Shigaraki showing successive periods up to the present day. They are all strikingly alike in clay and rough way of potting. In the latter part of the sixteenth century large jars for holding tea leaves became very popular, as it was believed that the tea preserved better in pottery of this kind. Typical Shigaraki is unmistakable: the rough slightly reddish tinge to the clay, the coarse granules of silica partially fused, and, in recent specimens, the thin transparent glistening glaze, with sometimes a thicker running overglaze, render the pottery very distinctive. There are many forms of Shigaraki. In some the clay is finely sifted, and green, brown, or glistening black glazes are used. These are rarely decorated. The tea-jars are either typical Shigaraki, or glazed after Seto style.

623. SMALL PLATE. D. 3⅝ in. Dull light Shigaraki clay, flecks of light green glaze. Rough base. 1000

624. JAR. H. 7¾ in. Coarse Shigaraki clay, dull transparent glaze, splash of light greenish overglaze. Rough impression of two pieces of wood, known as Geta, on bottom. Coarse cracks on surface. Roughly potted. 1380

Type Ninagawa. Part III., Fig. 4.

625. FLOWER-VASE. 1400

626. TEA-JAR. H. 2¼ in. Fine light brown clay, unglazed. Around rim, dark brown glaze, splash of light olive-green on shoulder. Around neck, eight large drops of silica. Around body, wavy parallel comb-marks. Inside, light brown glaze. 1570

Type Ninagawa. Part III., Fig. 6.

627. TEA-BOWL. D. 4⅝ in. Modeled by hand. Fine hard Shigaraki clay, thin dull light red glaze, with areas of light fawn. 1680

Unique specimen on account of its reddish color.

Gift of George W. Wales.

629. TEA-BOWL. D. 5½ in. Fine light reddish clay, thin transparent glaze, irregular splashes of white overglaze with rosy areas inside. 1770

Type Ninagawa. Part III., Fig. 7.

631. LARGE PLATE, in form of ceremonial wine-cup. D. 9⅛ in. Fine Shigaraki clay. Inside, decoration of formal waves in blue, and flying crane in iron-rust red. 1780

Gift of Henry O. Havemeyer.

A most superb example of Shigaraki. Regarded by some experts as the work of Ninsei, in which case one hundred and thirty years would have to be added to the above date.

632–644. Cup-rest, water-jars, large tea-jars, bowls, etc. 1780–1800

645. Water-jar, with pottery cover. H. 5½ in. Thick walls, roughly turned coarse Shigaraki clay, thick light gray glaze, large over-splashes of red and pale green glaze, flecked with blue, running in long streams of turquoise blue. Over-decoration of plum blossoms in brown. 1800

A unique example of Shigaraki.

646–651. Wine-bottle, bowl, jar, incense-box, etc. 1820–1830

652. Wine-bottle. H. 7¼ in. Clay and glaze resembling Awata. On neck, warm green glaze. Chrysanthemums freely sketched in black. 1840

A peculiar type of Shigaraki.

653–672. Flower-vases, bowls, incense-boxes, jars, etc. 1840–1870

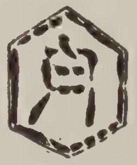
673. Bowl. D. 6 in. Uneven rim, remarkably thin walls. Fine fawn clay, thin, dull light olive-green glaze, with large irregular brown areas showing through. Band of leaves and tendrils in iron-rust color. Inside, vine and trellis in same color.

Mr. Hiyashi identified this as having been made by Kobori Enshū. This has also been identified as Showo Shigaraki. Takana Showo, a celebrated master of the tea ceremony in the early part of the sixteenth century, is said to have given the potters of Shigaraki many suggestions as to forms and glazes; and pieces of this period, due to Showo's influence, are known as Showo Shigaraki. It is impossible to believe that this bowl comes within a hundred years of the age demanded by this statement.

675*. Hanging flower-holder, flattened and curiously out of shape. H. 6 in. Rough reddish Shigaraki clay, with areas of rough fawn and reddish glaze. Vertical comb-marks. *Shū* (imp.). 1700

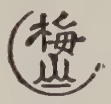
676*. Tea-jar. H. 2½ in. Rough reddish Shigaraki clay. *Shū* (imp.). 1700

677–707. Tea-jars, ranging in date from 1620–1850, representing many forms of shape and glaze. A few are grouped together in the case to show range of variation.


675

BAIZAN (Case 7)

708. Tea-pot. D. 3¼ in. Fine light Shigaraki clay, light reddish glaze, white overglaze running in drops. Design of scrolls and flowers roughly incised. *Baizan* (imp.). 1850


708

ŌYE (Case 7)

The pottery of Ōye has an obscure origin. Early pieces are extant in which the mark *Ōye* is written in brown glaze with the finger. The tea-jars of a later period are quite distinctive and very rare.

709. Tea-jar. H. 3½ in. Light fawn clay, dull purplish-brown glaze mottled, splash of olive-yellow overglaze running. Left-hand thread-mark. 1630

Identical with Ninagawa's type. Part VI., Fig. 14.

Exceedingly rare.

ZEZE (Case 7 and Plate IV. 711)

The term Zeze, with the local antiquarians of Ōmi, covers a wide range of ovens and potters. The name is here restricted to certain tea-jars and other forms which, while resembling Takatori, yet vary in certain characters.

711. TEA-BOWL. D. 3⅞ in. Fine hard fawn clay, yellowish-olive glaze, crackled, darker inside. Outside, splash of rich cream-white overglaze, with mottled underglaze showing through, running down to a thick drop at base. 1630

712. FLATTENED WINE-FLASK, with nozzle and snout. H. 6⅜ in. Looped handles. Side modeled in high relief in form of mythological animal. Fine light reddish clay, rich dark chocolate glaze mottled with golden-brown flecked with light blue. 1650

Unique form.

713. WATER-JAR. H. 6 in. Fine fawn clay with iron-rust tinge, thin reddish-brown glaze with large areas of rich golden-brown glaze running. 1680

714–721. TEA-JARS. 1600–1630

722. CYLINDRICAL TEA-JAR. H. $3\frac{5}{16}$ in. Fine fawn clay, rich light brown glaze, with darker overglaze. 1650

Type Ninagawa. Part III., Fig. 17.

723–734. TEA-JARS. 1650–1800

Many of these resemble Takatori, but differ in clay; some of them are exceedingly rich and refined.

A few of these are not exhibited for want of room.

SETA (Case 7)

Records show that pottery was made in the village of Seta three hundred years ago. In 1630 water-vessels and tea-jars were made.

735. TEA-JAR. H. 2⅞ in. Vertical lines, slightly indented. Fine reddish clay, chocolate-brown glaze mottled, dash of thick olive-green overglaze. 1600

736. TEA-JAR. H. $2\frac{7}{16}$ in. Fine fawn clay, thin dull light reddish glaze, on shoulder darker brown, with yellow drops strongly resembling Imbe, Bizen. 1620

Type Ninagawa. Part VI., Fig. 17.

Ninagawa records that this tea-jar was handed down in the family of Ishikawa.

737. TEA-JAR. Similar to last. 1620

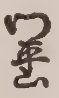
MOMPEI (Case 7)

Ikeda Mompei began as an amateur, making Raku pottery in the village of Seta. The second generation hired a professional potter from Kyōto, and learned from him the art. For the first time some taste was shown in the work. A number of marks impressed and written were used.

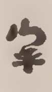
739. LITTLE DISH, in form of two shells, with three short supports. L. 3¾ in. Fine hard red clay, thick gray glaze, rough sketch of bridge in white slip. *Mompeizan* (imp.). 1830

Type Ninagawa. Part VI., Fig. 18.

740. WINE-CUP. D. 3¼ in. Dull chocolate clay, dark gray glaze, dull starch-colored overglaze. Outside, brush-mark of white slip. Inside, bands and stars in white Mishima. *Mompei* (imp.). 1830

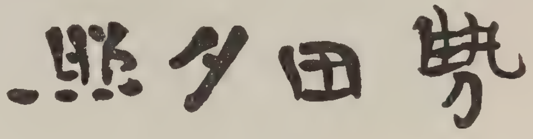


739



740

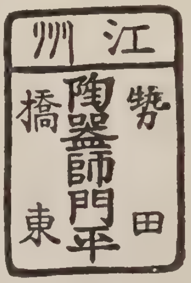
741. Shallow bowl. D. 4⅝ in. Fine light fawn clay, light olive-green underglaze, cream-white overglaze curiously crackled. Bridge post extending inside in light blue. *Seta Seki shō* (written in blue, on side). 1830



741

742. Haisen. D. 5⅛ in. Strongly turned. Fine yellowish-fawn clay, bluish-white glaze. Spray of chrysanthemum roughly sketched in light blue. Basal ring with three notches. *Gōshū Seta Kyōto Tōkishi Mompei* (imp.). 1873

Type Ninagawa. Part VI., Fig. 19.



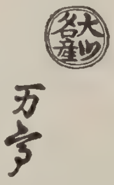
742

ŌTSU (Case 7)

The two specimens in the collection were made by some obscure potter in Ōtsu, evidently to be sold as souvenirs.

743. Bowl. D. 3¾ in. Thick and heavy. Hard gray clay, thin transparent underglaze, thick light gray overglaze. Over-decoration of figure in hideous mask in green, black, yellow, red, etc. *Ōtsu Meisan* (imp.). 1830

744*. Wine-cup. D. 2$\frac{7}{16}$ in. Thin walls, fine light brownish clay, light olive-brown glaze, coarsely crackled. Inside, over-decoration of mask, clouds, etc., in red, black, and green. *Ōtsu Meisan* and *Yorodzu tei* (imp.). 1860



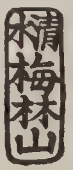
744

BAIRIN (Case 7 and Plate IV. 747)

In the beginning of the century an oven was built in the hamlet of Beppo, at the southern limit of the old castle-town of Zentokoro. A Kyōto potter was employed; and while the essays were after Kyōto models, they were original in design and treatment. The objects were usually glazed in two colors, either green and yellow, green and purple, or claret and yellow blending at the point of junction. The Japanese have only recorded the mark of *Bairin,* which means plum blossom. The mark *Ōkei* also occurs on this pottery. This is another poetical name meaning nightingale. The plum blossom and nightingale are often associated in pictures. One specimen, a plate (No. 747) which has no mark, has in relief a design of a wreath of plum blossoms about the border and two nightingales in the centre. Some of the objects were moulded. Specimens are exceedingly rare.

745. Wine-bottle, moulded in form of egg-plant. H. 6⅞ in. Fine fawn clay, underglaze transparent, rich brown overglaze, clouded; below calyx, thick white glaze. *Kiyomizu Bairin zan* (imp.). 1800

Gift of Charles A. Dana.



745

746. Cake-plate. D. 8 in. Moulded. 1800

747. Cake-plate. D. 10 in. Moulded, rim scalloped. Inside, border of plum blossoms in high relief. In centre, two nightingales, purplish-brown glaze on rim, green glaze on remaining surface. Unsigned. 1800

Much worn.

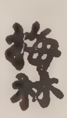
748. Globular comfit-bottle, with cover. H. 3 in. Fine light yellow clay, bright yellow glaze, finely crackled. Cover and shoulder purple glaze. *Bairin* (imp.). 1800

749. Fire-bowl. D. $4\frac{5}{16}$ in. Dark brownish clay, deep yellow glaze with large areas of green and purple overglaze much worn. *Bairin* (imp.). 1800

750. Globular water-bottle, with nozzle, looped handle, and stopper. H. $5\frac{7}{8}$ in. Around shoulder band of scrolls impressed, just below scroll-marks incised. Fawn clay, rich yellow glaze on body; warm brown overglaze on neck and shoulder running, slightly iridescent. Resembles some forms of Izumo. *Bairin* (imp.). 1800

751. Shallow bowl. D. $5\frac{3}{8}$ in. Fine hard fawn clay, thin pale claret underglaze, glistening rich claret overglaze. Lathe-marks strongly cut on lower portion. *Bairin* (imp.). 1800

752. Incense box (bird). L. $2\frac{3}{8}$ in. Moulded. Soft cream clay, thin bright green glaze, base of wings light purplish glaze. Inside, glistening white glaze with yellow streaks closely crackled. Irregular cracks showing in clay beneath glaze, — a peculiarity often seen in this pottery. *Bairin* (imp.). 1800



752

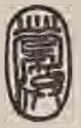
753. Bowl. Signed. 1800

754. Cup-rest. Three Chinese boys moulded as supports. D. $4\frac{1}{2}$ in. *Bairin* (imp.). 1800

755. Incense-box (badger). Unsigned. 1800

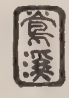
756. Box (turtle). L. $3\frac{5}{8}$ in. Moulded. Unsigned. 1800

757. Haisen, bowl-shaped, three Chinese boys as supports. D. $6\frac{1}{4}$ in. Soft fawn clay. Rich mottled green glaze below; rim, to depth of one inch, orange-yellow glaze; similar space within, green glaze; below this, yellow area, then green, and finally yellow centre. Finely crackled. *Ōkei* (imp.). 1800



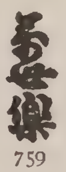
757

758. Squat tea-jar. H. $2\frac{3}{8}$ in. Hard white stone clay; glassy-brown glaze inside and out, coarsely mottled with light brown spots, richly mottled light brown and blue overglaze running from rim. *Ōkei* (imp.). 1800



758

759. Flattened tea-pot, with looped handle opposite nozzle. D. $3\frac{3}{4}$ in. Soft fawn clay; cover and rim orange glaze, remaining portion green mottled glaze inside and out. *Bansei Raku* (imp. on handle). 1800



759

KOTŌ (Case 7)

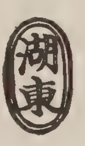
Pottery known as Kotō was made at Sawayama, east of Hikone castle, by order of the Hikone family. The oven was started in 1818, and a potter from Kyōto was placed in charge of it. No special merit was shown in the work until within recent years, when a number of potters from Kyōto and Seto were engaged. This accession resulted in a new departure, and pottery after Seto and Kyōto models, with porcelain and celadon as well, and suggestions of green and red Kutani were among the essays.

The work was of short duration, for, on the assassination, by Mito Rōnins, of the head of the Hikone family, the oven was abandoned.

760. Bowl. D. 4¾ in. Fine reddish clay, transparent underglaze, glistening white overglaze with pinkish tinges. Sketchy design of grass and round moon in blue. *Kotō* (imp.). In Kiyomizu style. 1850

761. Wine-bottle. H. 4⅝ in. Delicately modeled dragons for handles, jeweled diaper in brown. In Awata style. *Kotō* (imp.). 1850

762. Flower-holder. H. 5¾ in. Fine grayish fawn clay, light yellowish-brown underglaze mottled, rich thick golden brown overglaze running. In Seto style. *Kotō* (imp.). 1850



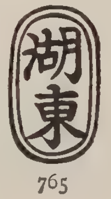
760

763. Cylindrical tea-jar. H. 3½ in. 1850

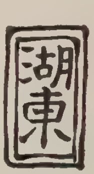
764. Incense-box, pentangular. D. 2¼ in. Hard brown clay, delicate light greenish celadon glaze. *Kotō* (inc.). 1850

765. Flower-vase. H. 11¼ in. Looped handles, flowers, scrolls, bands, etc., broadly incised. Hard stone clay, light green celadon glaze. *Kotō* (imp.). 1850

766. Cake-plate. D. 8⅞ in. Hard fawn clay, elaborately decorated after green Kutani style with panels, diaper, crane, pine tree, bamboo, etc., in dark and light green, purple, blue, and other colors. *Kotō* (written). 1850



765

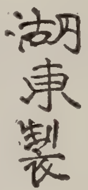


767

767. Cake-dish, high basal ring. D. 7⅜ in. Hard gray clay elaborately decorated after green Kutani style with diapers, flying cranes, fretwork, panels of leaves, flowers, etc., in green, greenish-yellow, light purple, blue, and other colors. Surface covered with decoration inside and out. Basal ring perforated with circular holes running into one another. *Kotō* (written). 1850

768. Similar to last in form. D. 7⅝ in. Light gray clay, thick white glaze coarsely crackled. Hydrangea leaves inside and out in rich green lined with black. Flowers in big drops of light blue enamel. *Kotō* (written). 1850

769. Square incense-burner, fluted corners. H. 2¼ in. White porcelain. Landscapes and poem in red touched with gold. Thick light blue glaze upon rim. *Kotō sei* (written). 1850

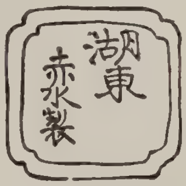


769

770. Cake-plate. D. 6½ in. Translucent white porcelain; outside, three panels with chrysanthemums in red; interspaces with wave pattern and broad zones in red. Inside, rim panels of landscape, with wave pattern and diaper delicately drawn. On bottom, peacock, peony, rock, etc., in red. All designs touched with gold. *Kotō Sekisui sei* (written). 1850

771*. Plate. D. 6⅛ in. *Kotō* (written).
Gift of Mrs. J. J. Glessner.

772–776. Plates, flower-pots, bowl, etc., showing various forms of Kotō.



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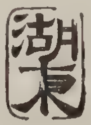
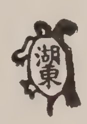


771

777. Figure of Hotei, in soft Raku, green and white glazed. L. 9¾ in. *Kotō* (imp.). *Meizan* (written). 1850

Gift of W. S. Bigelow.

778*–780*. Bottle, fire-bowl, and tea-jar. 778 bears a peculiar signature of *Kotō*. 1850



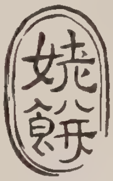
778

UBAGAMOCHI (Case 7 and Plate IV. 781)

Pottery bearing the impressed mark *Ubagamochi* is said to have been made in the village of Kusatsu. The pieces show the work of a vigorous potter of the old school. The pottery strongly resembles Shigaraki, and bears evidences of fair age.

781. Tea-bowl, irregular. D. 5 in. Coarse dull reddish clay, thin brick red glaze, shiny, large areas of thick olive-green glaze running in thick drops inside and out. Two notches on one side of basal ring. On bottom strong left-hand spiral. *Ubagamochi* (imp.). 1680

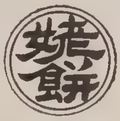
782. Raku tea-bowl. D. 4¼ in. Coarse light fawn clay, rich maroon glaze with lighter areas, finely mottled, running in thick drops below. *Ubagamochi* (imp.). 1680



781

783. Jar. H. 5 in. Two small looped ears, coarse light reddish clay, thick light grayish glaze, with light reddish tinges. Large olive-brown brush-marks, probably representing birds. *Ubagamochi* (imp.). 1680

784. Cylindrical tea-jar. H. 3⅜ in. Resembling No. 781 in clay and glaze. 1680

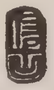


783

KAMEYAMA (Case 7)

Delicate bowls, bearing the impressed mark *Kameyama*, were made in the village of Shigaraki in the early part of this century. It is possible that the bowl, No. 629, considered by Ninagawa to be 220 years old, is the product of this oven.

785. Bowl. D. 5¼ in. Fine fawn clay, dull white underglaze mottled with the color of the clay beneath, thick white overglaze about rim, crackled. *Kameyama* (imp.). 1830



785

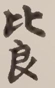
HIRA (Case 7 and Plate IV. 787)

Pottery bearing the mark of *Hira* was made in the village of that name on the eastern side of Lake Biwa. The pieces are small, delicately made, and slightly decorated. The clay is yellowish or reddish, glaze thin and dull. Decoration, when present, in iron-rust color. It is said that a pupil of Ninsei first started the work.

786. Bowl, vertical sides. D. 3⅝ in. Light brown clay, light fawn glaze slightly glistening. Decoration of fisherman (Ebisu) and waves in brown. *Hira* (imp.). 1830

787. Bowl, straight sides flaring. D. 4⅜ in. Fine light clay, dull transparent glaze, faint brown overglaze forming fringe of drops about rim. Decoration of vine in iron-rust brown. *Hira* (imp.). 1830

788. Cup. D. 2 15/16 in. Similar to last. Young ferns in iron-rust color. *Hira* (imp.). 1830



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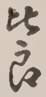
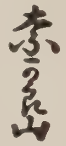


788

NAGARAYAMA (Case 7)

In the year 1850 a pottery was started in Miiderayama, and continued for a short time only. Ninagawa in his work figures a broken specimen, and this is the only one that I have ever seen bearing a mark.


789

789. Cake-dish, rectangular, with short looped supports. L. 5 in. Moulded. Light fawn clay, dull white glaze, dull brown areas across one corner, with brown scrawls on bottom inside. The piece had a looped handle, which has been broken away. *Nagarayama* (imp.). 1840

Type Ninagawa. Vol. VI., Fig. 22.

790. Cake-dish, three square openings cut in rim. D. 4⅞ in. Light brown clay, thick gray glaze creeping away from clay. Latticework in three panels in white, gray, and brown inside and out. Unsigned. 1840

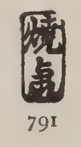
TORAKICHI (Case 7)

Three pieces in the collection having a dark yellow glaze have been identified as Ōmi; if so, they were probably baked in Zeze village, and date back to 1840. Ninagawa in his notes mentions a potter named Torakichi, who came from Kyōto and settled in Zeze. His work was known as Zezetora. The mark *Yakitora* implies that it was baked by Tora, and presumably by Torakichi.

791. Bowl. D. 4⅝ in. Fine light fawn clay, bright yellow orange glaze. Design of scroll lines deeply incised. *Yakitora* (imp.). 1850

792. Similar to last, without design. *Yakitora* (imp.).

793*. Dish, modeled in form of tub. D. 4⅜ in. Fine reddish clay, deep orange glaze. Three lions' heads moulded for supports. *Yakitora* (imp.). 1850


791

793

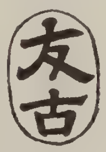
YŪKO (Case 7)

Strongly marked black Raku bowls, bearing the mark *Yūko*, have been identified as Shigaraki. One authority says that they were made by the author of Tōkikō in 1850.

794. Raku tea-bowl. D. 4⅝ in. Coarse clay, thick black glaze with mottled red areas. *Yūko* (imp.). 1850

795. Bowl. D. 4 in. Straight sides, thick moulded rim. Hard gray clay, thin bluish-black glaze with light brownish areas. Large circular areas of white glaze, on which is a chrysanthemum roughly outlined in black. *Yūko* (imp.). 1850

796*. Shallow cup. D. 4$\frac{7}{16}$ in. Reddish Raku clay, white under-glaze, thick light reddish Raku overglaze, coarsely crackled. Silvered inside. *Yūko* (imp.). 1850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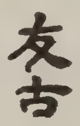
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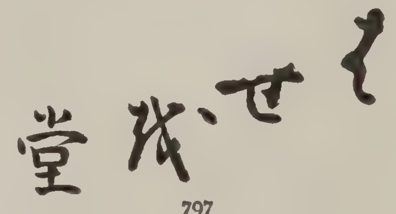
BASHŌDŌ (Case 7)

Small tea-pots, unglazed, with the written mark of *Bashōdō*, were made in a small village of that name. The work resembles Tokoname, but has no merit.

797. Tea-pot. D. 2⅝ in. Light grayish-fawn clay, unglazed. Poem and *Bashōdō* written in brown. 1874


797

PROVINCE OF HIGO

The pottery of Higo, as we know it to-day through the exquisite productions of Kōda, began with the introduction of Korean potters after the Japanese invasion of Korea in the last years of the sixteenth century. Before this, tea utensils after Seto models were probably made. Antedating these by untold centuries, however, the platycnemic savage had left the evidences of his rude skill in the shell heaps. Hosakawa Sansai brought back from Korea potters who were first settled in Agano, Buzen. Afterwards they were brought to Kōda, near Yatsushiro, and here they began the making of pottery which has continued to the present day. At the outset the work was rude. At what date the Mishima type of decoration began to be made it is difficult to say. A Japanese authority of 1700 says, "Nothing is baked in Higo but tea-jars, and these are made in great quantities." But little reliance can be placed on this statement, as he was a Chajin, and consequently ignored the pottery of the people.

HIGO (Case 8 and Plate IV. 799)

Under the provincial name must be included the tea-jars, as they represent the earliest glazed pottery in the collection. The Japanese experts identify a number of these tea-jars as Higo-Satsuma, for what reason I could never clearly understand.

798. Tea-jar (melon-shaped). H. 3 in. Gray clay, dull dark chocolate-black glaze with lighter areas. 1500

799. Globular tea-jar. H. 2½ in. Fine light brown clay, deep chocolate-brown glaze, slight lustre, mottled. Right-hand thread-mark. 1600
Type Ninagawa. Part III., Fig. 23.

800–802. Tea-jars. 1600

803. Globular tea-jar. Very hard light brown clay, overglaze light olive mottled. 1630

804–810. Tea-jars. 1680–1780

811. Circular dish, modeled by hand. D. 4 in. Hard fawn clay, thick chocolate-brown glaze with large areas of olive-green glaze mottled. 1780

HIGO CELADON (Case 8)

812. Flower-holder. H. 4 in. Dark brown clay, rich greenish celadon glaze, coarsely crackled. Obscure figures rudely impressed. 1700

813. Incense-burner (?). D. 4½ in. Hard white stone clay, thin dull green celadon glaze. On sloping shoulder band of flowers and scrolls deeply cut. 1730

KŌDA (Case 8 and Plate IV. 814, 835, 836)

This pottery is known as Kōda. In the province it is often called Takata, which is another pronunciation of the same name. Elsewhere in Japan it is known as Yatsushiro, for to this place the pottery has, within a hundred years, been consigned for sale. Its origin is due to Korean potters. Early pieces have white brush-marks under a gray glaze; following this came simple conventional lines in Mishima. These two methods were strictly Korean. Finally, Japanese methods brought in exquisite designs of natural objects, usually impressed, rarely incised, of plum blossoms, bamboo, etc., filled with white, rarely black, and of extreme rarity, blue. The pottery is made of finely sifted reddish clay covered with a warm gray glaze, rarely white. The utmost nicety is shown in the fashioning of the pieces, which are usually in the form of small tea-pots, cups, and little plates. Most of the signatures are evidently furnace-marks of different potters who baked in a communal oven. The great merit of the Kōda potters is that in addition to the beautiful and attractive character of their work they have been true to themselves and their country's art; they have never been tempted to make stuff for the foreign trade.

The work Tōki Shōshi, by Koga Seishū, gives the generations of Kōda potters as follows: The first pottery was made in Kōda in 1632 by a Korean named Sonkai, who afterwards changed his name to Agano Kizō, who represents the first generation; second generation Chūbei, pseudonym Hōsan; third generation Chūbei, pseudonym Ippū; fourth generation Chūbei; fifth generation Chūzō; sixth generation Chūbei; seventh generation Saibei, pseudonym Sūzō; eighth generation, the present one, Teizō.

Mr. J. Tokutomi, the distinguished writer and editor of *The Nation's Friend*, has kindly sent to Higo, his native province, for information regarding certain Higo marks which I sent to him, and to him I am greatly indebted for the following information.

There appear to have been two branches of the original Kizō. The first Kizō is represented by eight generations. From the second to the sixth the families bore the name of Chūbei, the seventh was known as Hōsan, the eighth as Teizō. The impressed mark *Tō* was used by the sixth, the impressed mark *Sai* by the seventh, the incised mark *Tei* by the eighth. The objects in the collection bearing these marks do not accord in age with the probable period of these families. A branch of Kizō had for its founder Tarosuke Agano, and the second, third, and fourth generations bore the same name. The fifth generation was Gentaro, and the sixth was Yaichiro. The impressed mark *Gen* in two forms was used by the fifth generation. Another branch springing from Kizō was as follows: 2d, Tōshiro; 3d, Kuriyemon; 4th, Tōshiro; 5th, Sōshiro; 6th, Tōshiro; 7th, Yayei; 8th, Tōshiro; and 9th, Jirokichi. Of this line the impressed mark *Tō* was used by Yayei, the incised mark *Katsu* was used by one of the Tōshiros, and the impressed mark *Ka* by Jirokichi. It would seem more likely that *Ya* was the mark of Yayei, and *Tō* was the mark of one of the Tōshiros.

As there is no accordance between the memoranda furnished by Mr. Tokutomi and the account as given by Koga Seishū, and, furthermore, as the objects in the collection bearing the above-mentioned marks do not correspond in age with the supposed dates of the generations to which they are attributed, I find it impossible to separate the families with any certainty, and so they are all grouped under the general name of Kōda.

814. Deep bowl, straight and flaring sides. D. 5⅞ in. Coarse light reddish clay with large white granules, mixed; transparent glaze, wide brush-marks of white. Made by a Korean potter and dug up near the castle-gate of Kumamoto. 1600

815. Tea-bowl, with flaring sides. D. 5⅝ in. Coarse light brownish clay, large white granules intermixed. Gray glaze, brush-marks of white inside and out. Identical with 814.

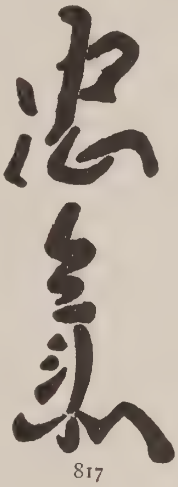
Gift of Denman W. Ross. 1600

816. Incense-burner. D. 6¼ in. Flaring rim and elaborately wrought silver cover. Hard gray clay, fine hard light gray glaze. On rim, above, cloud and crane and scroll, border impressed in black and white Mishima. Below rim, scrolls incised, and on body, band of scallops impressed in black and white Mishima. Rudely potted and stoved. 1600

817. Jar, with three ears. H. 10 1/16 in. Coarse reddish-brown clay, underglaze transparent, showing dead reddish-brown; upper portion covered with thick olive-brown glaze running in narrow streams to bottom, flecked with light fawn, iridescent. *Chūbei* (inc.). 1650

Gift of Henry O. Havemeyer.

The founder of the Kōda pottery, as before remarked, is said to have been Agano Kizō. The second generation (1666), third generation (1700), fourth generation (1733), and fifth generation (1766), were known as Chūbei. The jar above described, judging from the iridescent overglaze, was probably made by the second or third generation. It is the only example I have ever seen of the work of these early potters, and the incised mark *Chūbei* is probably unique.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818. Incense-burner. H. 5⅝ in. Globular body, flaring base. Toad on cover. Fine light brown clay, greenish-gray glaze mottled; cranes, dots, scallops, band, etc., in black and white Mishima. Thick overglaze in places. Deep closely wound left-hand spiral on bottom. 1650

819. Pillow-rest, with perforated design. L. 6¾ in. Fine gray clay, light gray glaze; stars, borders, etc., in white and black Mishima. 1650

The above four objects are strictly Korean in style.

820. Flower-vase. H. 9¼ in. Large body, cylindrical neck with projecting rim, two looped handles rudely moulded. Coarse brownish clay, coarse brown glaze mottled with black. Roughly made. 1650

821. Screen for writing-table. W. 4¾ in. Light reddish-brown clay, light grayish glaze with light brown areas. Dragon incised in white Mishima. *Naka* (inc.). 1720

822. Flower-vase. H. 7 in. Body square, gracefully tapering to long cylindrical neck. Reddish-brown clay, dark gray glaze. Vertical interrupted lines incised in white Mishima. 1720

823. Hanging flower-holder, in form of square wooden bucket. H. 6¼ in. Fine brown clay, dark gray glaze. Incised wood graining in white Mishima. 1750

824. Bowl. D. 4⅛ in. Dull light brown clay, gray glaze, vertical crackle. Hosokawa crest in white Mishima. 1770

Type Ninagawa. Part III., Fig. 24.

825. Plate. D. 7⅛ in. Fine reddish clay, olive glaze on under side. Poem in square and written characters incised in white Mishima. Inside, large plum blossom in white slip. 1770

826–829. Bowls of typical Kōda with white Mishima decoration of various designs on white slip scratched through in basket design. Basal ring grooved on lower face. Evidently made by one potter. 1770

830. Jar. H. 5 in. Looped handles, pottery cover. Light reddish-brown clay, warm gray glaze. On each side large peony in white Mishima, evidently made by the same potter as the last. 1770

Gift of Denman W. Ross.

831. Paper-weight, block-shaped. L. 3½ in. 1780

832. Fire-bowl. 1780

833. Paper-weight, in form of long bar. L. 6½ in. Beautifully moulded shell and aquatic plant on upper face. 1820

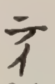
834. Tea-cloth-holder. H. 2¾ in. Crane in black and white Mishima. 1820

835. Bowl. D. 4¼ in. Dark brown clay, clear light gray glaze. Clouds and crane in white and blue Mishima. Band of oblique lines in white about rim. 1820

An exceedingly rare type of Kōda.

836. Water-vessel for ink-stone. D. $2\frac{1}{16}$ in. Light fawn clay, light gray glaze. Pine in black and white Mishima. *Tei* (inc.). 1825

Made by Teizō Agano, the eighth generation from Kizō Agano, the founder of the family.



836

837–840. Various pieces. 1820–1840

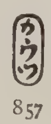
841. Tea-cup. D. 2¾ in. White porcelain body and cream-white glaze. Plum blossom, and about rim Greek fret in black Mishima. 1840

Made for governor of Yatsushiro.

842. Flower-holder (?). H. 3⅛ in. Dark reddish-brown clay, dark olive-gray glaze. Sketch of Shimabara Mountains and birds incised in white Mishima. 1840

843–856. Various pieces. 1840–1850

857–866. Various pieces, some of them bearing marks of *Kōdzu* (857), *Katsu* (858), incised, *Tō* (859), *Ka* (863), and *Higo* (865), impressed. 1850–1870



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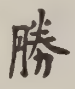

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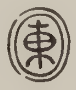

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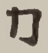

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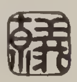

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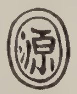

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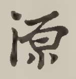
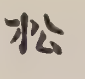


868

867–874. Consisting of plates, jars, flower-vase, paper-weight, bottles, etc., bear the impressed mark *Gen* (*Minamoto*) and represent the work of the best potter of modern Kōda. 1870

875–886. Various pieces, consisting of tea-jars, tea-pots, tea-cup, bowls, etc., with furnace-marks of *Matsu* (875), *Sai ?* (876), *Ya* (881), *Ji* (883), *Toyo ?* (884), *Yatsushiro* and *Sogen* (885). Some of these are black Mishima on a white ground, and a few have light chocolate glaze. 1870–1880



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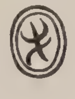

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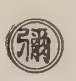

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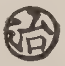

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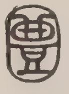

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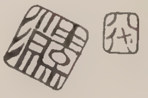

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It may be well to add the information alluded to under Kōda, page 76, which Mr. Tokutomi sent to me regarding the *Kōda* marks above given. 857; "nothing is known about this." 858; "this mark was used by Tōshiro Ueno, who was called Katsuki in his youth." 859; "this mark was used by the sixth heir of Kizō Agano, the seventh heir of Tōshiro Agano, and by the eighth heir of Kizō Agano. Kizō Agano himself used this signature." 863; "was not able to find out anything about this." 865; "not read." 867; "this mark was used by Gentaro Agano, the fifth heir of Tarosuke Ueno Agano, the younger son of Tōshiro Agano, the second heir of Kizō Agano the founder." 868; "this mark was used by Gentaro Ueno in his youth, who was the fifth heir of Tarosuke Ueno." 875; "no information about this." 876; "this mark was used by Hosan (who was called Saibei in his youth), the seventh heir to Kizō Agano." 881; "this mark was used by Yaichirō Ueno, the sixth heir of Tarosuke Ueno." 883; "this mark was used by Jirō Ueno, the ninth heir of Kizō Ueno." 884; "this mark was used by Hōsan, the fifth heir of Kizō Ueno." 885; "this mark was used by Nibuzō Yoshiwara, a native of Yashiro Machi, Yashiro County. He was one of the followers of the Agano family."

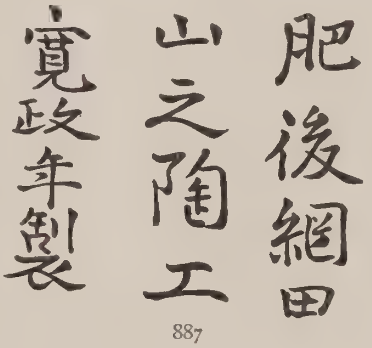
AMIDAYAMA (Case 8)

A pottery having white glaze with blue decoration was made at Amidayama in the latter part of the last century. Imitations of Hizen and also Chinese porcelain were attempted. Specimens of this work are very rare.

887. Haisen, in form of tsutsumi (a kind of drum). H. 10 in. Hard white stone clay, white crackled glaze. Formal design of clouds, waves, scrolls, etc., and encircling bands of fret in light blue. *Higo Amidayama no tōkō, Kansei nensei* (written in blue). 1797

888. Brush-holder. H. 4⅞ in. Fine fawn clay, thick white glaze strongly crackled. Chinese landscape delicately drawn in light blue. *Higo, Udo-gōri, Amidayama sei* (written in blue). 1797

889. Tea-pot. D. 3 9/16 in. White porcelain, circular panels of landscapes in light blue. Mark same as last. 1797


肥後網田
山之陶工
寛政年製

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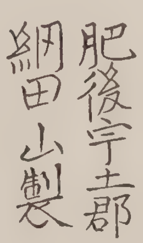

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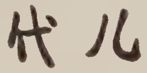
890. Pear-shaped bottle. H. 3⅜ in. Three short legs. Scalloped handles outlined in red. White porcelain clay and glaze. Over-decoration of landscape in blue, red, yellow, green, etc. Mark same as last. 1797

RAKU (Case 8)

At one time a Raku pottery was made near Yatsushiro. I found fragments of a red Raku pottery near Kumamoto, and these were identical in character with an incense-box upon which is incised the characters *Yatsushiro.*

891. Incense-box, in form of lion, delicately moulded. H. 2 in. Light red Raku clay and glaze. *Yatsushiro* (inc.). 1800

892. Figure, similar to last in clay and glaze. 1800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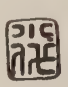
SHŌDAI (Case 8)

The first Shōdai pottery was made at Minami-seki, at the foot of a mountain known as Shōdaiyama. The present pottery is made by Noda Matashichi, who signs his work *Shōdai* and *Kitakōji.*

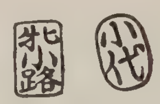
893. Tea-bowl. D. 5$\frac{3}{8}$ in. Chocolate-brown clay, thick greenish-white glaze, mottled, without lustre. Basal ring notched. *Shōdai* (imp.). 1780

894. Tea-bowl. D. 5$\frac{15}{16}$ in. Straight sides, flaring. Dull light brown clay, mottled gray underglaze; about rim, broad band of thick white overglaze, coarsely crackled. *Shōdai* (imp.). 1840


893

895. Flower-holder. H. 6$\frac{1}{4}$ in. Surface with oblique incised lines. Reddish-brown clay, thin grayish-blue underglaze, thick bluish-white overglaze. *Shōdai* and *Kitakōji* (imp.). 1870

896. Bottle. H. 9 in. Dull brown clay, transparent underglaze, transparent olive-green overglaze streaked with bluish-green running. Surface obliquely grooved. *Shōdai* and *Kitakōji* (imp.). 1870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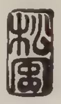
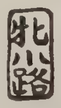
897. Tea-bowl. D. 5 in. Dark reddish-brown clay, olive-brown glaze richly mottled with greenish-white. Right-hand spiral on bottom. Three spur-marks on side. *Kitakōji* (imp.). 1870



SHŌFŪ (Case 8 and Plate IV. 902)

The father of Noda Matashichi started a separate oven and made similar pottery to that of his son. He signed his pieces *Shōfū,* and, rarely, *Kitakōji,* associated with it.

898. Large basin for goldfish and flowers. D. 12$\frac{3}{8}$ in. Flaring rim. Three short supports. Dark reddish-brown clay, gray mottled underglaze creeping on rim exposing clay, thick white overglaze, minutely punctured. *Shōfū* and *Kitakōji* (imp.). 1830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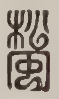
899. Bowl. D. 5$\frac{1}{2}$ in. Straight sides, flaring. Dark brown clay, deep olive-brown glaze with streams of light blue and fawn overglaze. Three spur-marks within. Right-hand spiral on bottom. *Shōfū* (imp.). 1850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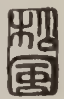
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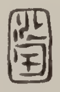
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900–903. Tea-jar and three bowls. *Shōfū* (imp.). 1850

904. Flower-holder. Unsigned. 1850

AMAKUSA (Case 8)

Two rude flower-vases in the collection were secured in Higo, and were there called Amakusa pottery. They are unsigned and have no special merit.

905. Flower-vase. H. 7⅛ in. Reddish clay, dark golden-brown underglaze, middle glaze purplish and mottled. On neck rich white overglaze flecked with blue. 1860

906. Flower-vase. H. 5¾ in. Clumsy in form, dull coarse light red clay, light olive-green underglaze, thick white overglaze flecked with fawn and blue. 1880

MATSUMOTO (Case 8)

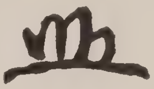
A potter of Yamaga named Matsumoto has within recent years modeled figures in clay. Among these is a paper-weight in the form of a toad. The life-like color and attitude of the creature indicate a skilful modeler.

907. Paper-weight (toad). L. 4 in. Dark slate clay, glaze uncertain. Paint evidently used in coloring back. *Higo Yamaga Matsumoto Chōzō* (imp.). 1880

908. Incense-box (frog). L. 3½ in. Coarse brown clay, yellowish-white underglaze, green overglaze. *Yama* (inc.). 1880

KINRYŪZAN (Case 8)

A large shallow bowl, with typical clay and glaze of Kōda, has been made within recent years by a potter who has evidently departed from the traditions of the region.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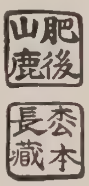
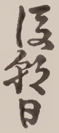


907

909. Shallow bowl. D. 5½ in. Deep chocolate clay, warm dark gray glaze. *Kinryūzan* (imp.). 1880

HIGO IN GENERAL (Case 8)

910. Tea-bowl, with mark *Nochi Asahi* impressed, said to have been made in Higo in 1880.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PROVINCE OF NAGATO

With the exception of the province of Bizen there is no other province in Japan where there is such uniformity in the general appearance of its pottery as in that of Nagato. A hundred — a thousand — specimens brought together only make more striking the slight variation between them. The Japanese experts seem readily to separate the pottery of Nagato under the names of Hagi, Matsumoto, and Fukagawa, yet these distinctions become confusing when a large number of objects is brought together. The distinctions that they make between Matsumoto and Hagi are frivolous. Fukagawa certainly has a softer clay. An authority of 1700 mentions

Hagi only. Ninagawa says Hagi is the general name for Matsumoto and Fukagawa; and yet Fukagawa is a separate town from Matsumoto. To make the discriminations more difficult, Nagato pottery is rarely signed; furnace-marks even are not seen; and so in many cases distinctions are impossible.

HAGI (Case 9)

Japanese antiquarians make a distinction between Hagi and Ko Hagi, and though the distinction amounts to nothing save as a matter of age, there is yet a marked difference in the appearance of the older forms. Tōkikō says that Ko Hagi is often mistaken for early Izumo, and this is doubtless due to Korean influence in both instances. According to Ninagawa and other authorities, the first potter of Hagi was a Korean named Rikei, afterwards called Saka Koraizayemon. The descendants of Rikei attained the rank of Samurai.

912. Bowl, flaring sides. D. 5¼ in. Soft brownish clay roughened, thick white glaze with extra white overglaze running from rim. Coarsely crackled. Four spur-marks within. 1580

913, 914. Bowls. 1600–1630

915. Bowl. D. 5⅞ in. Fawn clay, thick cream glaze finely crackled. Under-decoration of light blue bamboo leaves; over-decoration of dark brown bamboo leaves and plum blossoms. Sides compressed, rim cut. Basal ring with two notches. 1650

916–918. Bowls. 1650–1700

919. Rest for cover, in form of a drum-shaped ring. H. 1⅞ in. Light fawn clay, light cream glaze. Thick walls, design perforated. 1780

920. Cake-plate on three looped legs. D. 8 in. Rim crenulated. Coarse light fawn clay, thick grayish-white glaze strongly crackled. In centre of plate under-decoration of flowers roughly sketched in black and gray. 1780

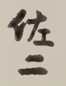
Rare form.

921–924. Bowls and bottles. 1780–1830

925. Tea-bowl. D. 4⅞ in. Rough light fawn clay, buff underglaze, darker overglaze. Sides compressed, one side sliced. Basal ring with two notches. *Karamine* (imp.). 1800

926. Deep bowl. D. 4⅜ in. Light fawn clay, much roughened on lower part, deep fawn glaze, glossy, coarsely crackled. Right thread-mark. 1830

927. Deep bowl. D. 3⅝ in. Strongly turned, fine fawn clay, thick light chocolate-brown glaze. *Saji* (inc.). 1830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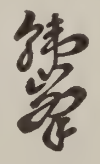

925

928–931. Bottle, incense-boxes, jar. 1830–1850

MATSUMOTO (Case 9)

Under this name are included many pieces identified by Ninagawa and others as Matsumoto, and though the division appears artificial, yet those with finer and harder clay, and grayish or greenish-gray glaze, as well as many with fine glaze with pinkish tinges, are here included. It is said that Miwa, a native of Yamato, established a pottery in Matsumoto in 1661–1672, following Korean methods.

932. JAR. H. 5¾ in. Heavy and thick. Fine hard light gray clay, light greenish-white glaze coarsely crackled. 1600

933. FLOWER-VASE, in form of slender flask-shaped bottle. H. 9¾ in. Light fawn clay, fine cream-white glaze finely crackled. 1600

934. BOWL. D. 6 in. Fine light fawn clay, cream-white glaze crackled, curdled in portions. Rim cut. Base solid and cut through with two simicircular grooves at right angles. 1600

935. TEA-BOWL. D. 5⅝ in. Dull curdled white glaze. 1650

936. TEA-BOWL. D. 3⅜ in. Side cut and lapped over with two knobs. Coarse fawn clay, thick cream-white glaze running in drops. Roughly made. 1700

937. SHALLOW CAKE-PLATE. D. 10½ in. Hard gray clay with reddish areas, thick pinkish-white glaze. Inside, cut area through centre, from which three lines radiate to one side; on opposite side, shallow wide cut to edge. Basal ring cut in three wide notches. 1700

938. CAKE-PLATE, rim in four scallops with lines drawn to centre. D. 6¾ in. Rich pinkish glaze; below, purplish tinges. 1730

939. BOWL, similar in character. 1730

940. CAKE-PLATE, rim with four crenulations. D. 8⅛ in. Hard fawn clay, fine light pinkish-gray glaze with darker areas. Inside, under-decoration, double circle and pine needles in blue. 1730

941, 942. TEA-JAR and HAISEN. 1730

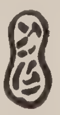
943. SEAL, in form of mythological lion resting on ball. H. 2⅛ in. Figure deeply carved. On raised portions thick white glaze. Unique form. 1730

944. JAR, four low knobs around shoulder, and fillet just below. H. 14 in. Dark brown clay with white granules, thick light grayish glaze with fine dark spots. Pinkish areas. 1750
(On top of Case 9.)

945–967. VARIOUS PIECES, consisting of incense-burner, jars, leaf-shaped cake-dishes, tea-bowls, and bottle, ranging from 1750 to 1840. Of these the mark of 959 has not been read, 960 is *Sannose*, 967 is *Ichi.*

968. TEA-CUP. D. 2⅝ in. Fine grayish clay, with light red tinges, irregular stripes of thick white and deep brown glaze on unglazed surface. 1860

969–974. VARIOUS PIECES, consisting of cake-dishes with deeply folded rims, cup-rest, plate for raw fish, and other forms, with thick glaze deeply curdled into drops, either white or light brown in color. 1750–1850



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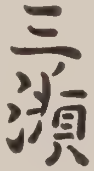

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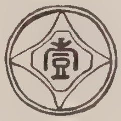
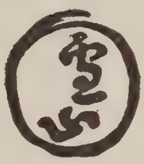


967

SETSUZAN (Case 9 and Plate V. 975)

In 1750 the governor of Nagato invited a potter from Yamato to erect a kiln in Matsumoto. This potter was first known by the name of Miwa, and afterwards assumed the name of Dorusuke. He was a direct descendant of Miwa Kiusetsu. His work was considered rough, but tasteful. Specimens are signed with the impressed mark *Setsuzan*, and are of extreme rarity.



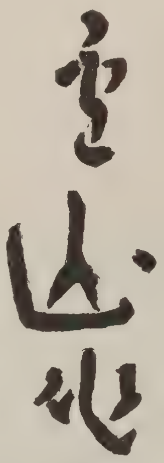
975

975. Bowl. D. 6¼ in. Very coarse light brown clay, thick white glaze, deeply tinged with pink, coarsely crackled and pitted. Thick walls, sides flattened. Roughly turned on base. Right-hand spiral. Basal ring with three notches. *Setsuzan* (imp.). 1750

976. Squat jar, deeply constricted in middle. D. 8¼ in. Light buff clay, transparent underglaze, splashes of thick pinkish-white overglaze. *Setsuzan saku* roughly incised. 1880

This piece is possibly made by a descendant of the first Setsuzan.

Gift of W. S. Bigelow.



976

MICHISUKE (Case 9 and Plate V. 977)

Saka Michisuke, a direct descendant of the original Korean potter, Saka Koraizayemon, followed the potter's art at a place called Nakanokura, in Matsumoto. The single specimen in the collection shows the work of a vigorous modeler.

977. Incense-box, in form of crab. W. 3¼ in. Fine light gray clay with red tinges, transparent underglaze, thick white overglaze in areas. 1872

Type Ninagawa. Part V., Fig. 28.

FUKAGAWA (Case 9 and Plate V. 984)

The pottery attributed to the village of Fukagawa (pronounced, in the province, Fukawa) has a finer and smoother glaze than Hagi; its color is warmer, and often pinkish in hue, this being particularly so with recent work. It is difficult to make distinctions in the older work. The pottery of Fukagawa originated from Hagi, and doubtless the same clay and glaze, or similar materials, were used. Certainly the methods were the same.

978. Tea-bowl. D. $6\frac{5}{16}$ in. Rough light brown clay, rich fawn glaze. Thick areas of white glaze on rim, lower portion of bowl, and inside basal rim. Within, five spur-marks. 1600

979. Bowl. D. 5¼ in. Fine fawn clay, smooth fawn glaze minutely crackled. Base with three deeply cut notches. 1630

980–983. Bowls. 1680–1730

984. Incense-box, in form of branch of biwa with leaves and fruit. L. 6 in. Dull fawn clay and glaze, tips of fruit touched with brown. 1730

985–999. Various pieces, consisting of tea-bowls, cake-plates, deep cups, single flower-holder, covered jar, incense-box, rest for cover, etc. 1750–1850

1000. Bowl. D. 4 11/16 in. Fine light fawn clay, dark fawn underglaze, cream overglaze, plum blossoms in thick white drops with stems in brown. 1850

1001. Covered bowl. D. 4⅝ in. Light fawn clay, thick smooth cream-white glaze. 1870
This represents the ordinary form of food-bowl of the people.

1002. Cake-bowl. D. 5¾ in. Roughly modeled handles. Fine fawn clay, dark fawn underglaze, fawn overglaze within and splashed without. Incised clouds and cross-lines. 1873

PROVINCE OF KAGA

The name of this province, like that of Satsuma, has become widely known abroad through its faience and porcelain. The output of the Kaga ovens in furnishing pottery for the world's demand is very great. Yet just in proportion to the effort to fill this demand is seen a corresponding deterioration in the work. One had only to compare the exhibit of Kaga potters at Chicago in 1893 with a similar exhibit in Philadelphia in 1876 to realize this deterioration. There is little variation to be seen in the pottery. One piece of the bright red and gold decorated faience of Kaga will stand as a type for the thousands of pieces exported. The difference between this modern stuff and the original red is very striking.

KAGA (Case 10)

1003. Tea-jar (flat). H. 1¾ in. D. 4 in. Rough brown clay, thick light brown glaze, smooth bottom. 1680

1004. Tea-jar. H. 3¾ in. Two knobs on shoulder. Soft fawn clay, mottled blue and fawn glaze, splashes of olive-brown overglaze running. Right thread-mark. L-shaped line incised. 1680

1005. Tea-jar. H. 3⅜ in. Gray clay, mottled olive-green and gray glaze with bluish-black stream running. Golden-brown showing through on shoulder. 1680

1006. Tea-jar. H. 3 in. 1680

KUTANI (Case 10)

The pottery derives its name from the village in which it was first made. Pieces in the form of tea-bowls, tea-jars, and the like were first made by Tamura Gonzayemon in the first half of the seventeenth century. His work followed Seto models, and it is possible that some of the tea-jars above catalogued were made by him. In 1650 Goto Saijirō began the making of porcelain after his return from Hizen, to which place he had gone to learn the secrets of the art. He worked with Kakiyemon, and went so far as to marry his daughter in order the more readily to learn the mysteries of porcelain decoration. The famous artist, Morikage, came to Kaga at this time and made many designs for porcelain decoration. Mr. Takano, an intelligent citizen of Kaga, told me that Yoshiya Hachiroyemon, a native of Kaga, in the early part of this century, copied designs from an old book in which were pictures of famous Chinese inks. These sticks of ink had in relief pictures of dragons and other mythological creatures, and, hence, in old red Kutani one sees these subjects used as motives in decoration. Native authorities say that green Kutani dates back to 1680 or thereabouts, and that red Kutani began in the early years of this century with Hachiroyemon. In 1815, owing to a disastrous landslide, the ovens were removed from Kutani to the village of Yamashiro, some distance from Kutani, and here they have remained, though the product is still signed with the old mark *Kutani*. There are a number of other places in Kaga where red Kutani is made. It is said that the Kutani showing a cloudy or mottled red was decorated in Kaga, while the red applied evenly has been decorated in Tōkyō. It is well known that much, if not all, of the modern Kutani is decorated in Tōkyō.

1007. Flask-shaped bottle (possibly for flowers). H. 8¼ in. Fine light brown clay, rich ivory-white glaze, crackled below and stained light brown. Deep encircling lines from top to bottom. 1630

1008. Cake-tray. L. 5¾ in. White porcelain; rim, light brown glaze; margin within, deep blue, with wood graining in black. Inside, bird with dragon mouth, clouds and waves in various colors. Outside, scrolls in light green and red outlined in black. Comb-mark in blue on basal ring. *Fuku* in blue on square green panel. 1680

1009. Square dish. D. 4⅞ in. Similar to last. *Fuku* in black. 1680

1010. Square incense-burner. H. 1$\frac{15}{16}$ in. White stone clay, cloth-marked inside and out; white porcelain glaze, overglaze red, with reserve areas of flowers and leaves. Flowers outlined in red, leaves with touches of red lined with black. 1680

1011–1014. Dish, bottle, square box, oblong cake-dish. White porcelain clay, variously decorated. 1700–1780

GREEN KUTANI (Case 10 and Plate V. 1016)

Two objects are here introduced as illustrating models from which the Japanese potter derived certain styles known as Kōchi. The spiral lines in the decoration of the shallow bowl are seen in the old green Kutani. This bowl was secured from Ninagawa. It has an age of three or four hundred years. Both objects were probably made in China proper.

1014 A. Shallow bowl. D. 6⅜ in. Very irregular in outline. Coarse brown clay, bright dark green glaze with quaint fishes inside in light yellow outlined in black and green. Curious design on bottom, inside, with dark pink imbrications, evidently intended to represent a fire beacon, around which the fish are swimming. Entire surface of glaze, inside and out, covered with black spiral lines. Rim black. Basal ring broad and shallow applied and crushed out of shape. 1600

1014 B. Incense-burner. D. 3⅛ in. Fluted body. Fine fawn clay. Outside, rich green glaze. Inside, yellowish fawn glaze iridescent. Upper and lower halves moulded separately and united. 1600

1015. Flower-vase. H. 6⅜ in. Coarse dark gray-brown clay, light gray glaze, pine in green enamel outlined in black. 1680

1016. Large bowl. D. 7¼ in. Gray clay, gray underglaze. Outside, rich green glaze with scalloped spirals in black. Inside, diapers in green, yellow, purple, and blue. Fruit and flowers in same colors, outlined in black on light fawn ground. *Fuku*, in black on green panel. 1730

Type Ninagawa. Part III., Fig. 24.

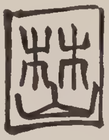
1017. Large bowl. D. 8½ in. Hard fawn clay. Outside as in last. Inside, rich yellow glaze with deep brown circles, large leaves and gourd in green outlined in black. Rich purple areas and blue flowers. *Fuku*, in brown on yellow panel. 1730

1018, 1019. Square box and plate. 1750–1800

1020. Wine-cup, with high base. D. 2⅝ in. *Rinzan*, written in brown. 1800

1021–1032. Various pieces, with typical green Kutani decoration, consisting of wine-bottles, plates, bowls, cups, tea-pot, incense-box, etc. 1800–1870

1022 and 1023 are signed *Kutani.*



1020

RED KUTANI (Case 10)

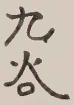
1033. Box, in shape of five-petaled flower. D. 2½ in. Light cream-white clay and glaze, ground of clouded red, with gold leaves and minute circles. *Kutani* (written). 1815.

1034*. Square wine-bottle. H. 8⅛ in. Hard fawn clay, white porcelain glaze. Poems and figures in red outline touched with gold. Various panels of diapers in red. 1820

1035. Cake-dish. D. 7¼ n. Light fawn clay and glaze. Outside, fine digitated scrolls in red touched with gold. Inside, elaborate decoration of figures, house, etc., and band of panels and other designs in red outlined in gold. *Kutani* (written). 1820

1036. Tea-cup. D. 3 in. Light gray stone clay, light gray glaze, spray of leaves in dull red and brown. *Kutani* (written). 1830

Peculiar type.



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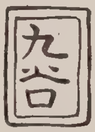

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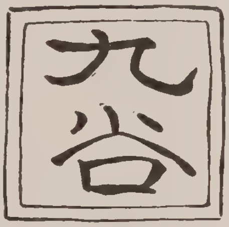


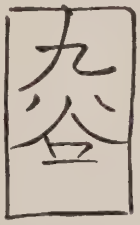
1035

1037, 1038. Hexagonal wine-bottles. H. 7¼ and 8 in. Elaborate decoration of panels, figures, etc., in various colors. *Kutani* (written). 1850

1039–1041. Cake-dish, tea-pots, etc. *Kutani* (written and impressed). 1850

1042. Large bowl. D. 12⅝ in. Light cream-white clay and glaze, fret about border, dragon and clouds in red outlined in gold. Inside, gilded, sacred turtle in red shaded in gold. *Kutani* (written). 1850

Gift of A. D. Weld French.
(On top of Case 10.)



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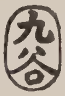

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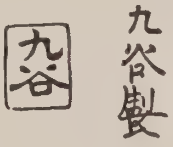


1041

1043. Flower-vase. H. $8\frac{3}{4}$ in. Upper portion flaring, middle cylindrical, below spherical, supported on three curved legs. Decoration of diapers, mythological bird, scrolls, flowers, etc., in red and gold. Inside, elaborate drawing of dragons in red and gold. *Kutani* (written). 1850

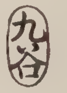
Gift of A. D. Weld French.

1044. Octagonal cup. D. $2\frac{13}{16}$ in. Semi-porcelain. Elaborate decoration of scrolls, etc., in red, green, yellow, and blue, with black outline. *Kutani* (written). 1850

1045–1047. Tea-pot, beaker, covered bottle. 1045 *Kutani* (imp.). 1850–1860

1048. Large bowl. D. $6\frac{15}{16}$ in. Hard light fawn clay, light cream glaze. Outside, oblique spiral bands of flowers, diaper, etc., in red and gold. Inside, similar decoration with four circular panels of flowers in green, black, and red. *Kutani* (written). 1860

Gift of W. S. Bigelow.



1045

1049. Shallow cake-bowl. D. $5\frac{7}{8}$ in. Yellowish-white clay and glaze. Outside, maple leaves in red. Inside, mythological bird in red, green, blue, and black. Around border diagonal lappets with diaper, scrolls, etc., in red and gold. *Kutani* in gold on red panel (written). 1860

Gift of W. S. Bigelow.

1050. Shallow cake-bowl. D. $5\frac{7}{8}$ in. Light stone clay, cream-white glaze. Inside, playing cards of figures and poems. Outside, four panels of flowers and landscape, with wave design between. *Kutani* (written). 1860

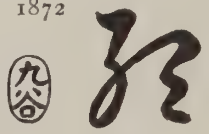
Gift of W. S. Bigelow.

1051. Ornamental jar, with heavily flanged dome-shaped cover, knobbed. H. $28\frac{1}{2}$ in. Decoration of pine, chrysanthemum, mythological animals, etc., in various colors on a white ground. (On top of Case 10.) 1860

1052. Flask-shaped bottle, probably for flowers. H. 13 in. Hard white clay and glaze, cloudy red ground. Leaves and flowers drawn in fine red lines. Scrolls in gold, and leaves outlined in gold. 1880

1053. Round incense-box. D. $2\frac{7}{16}$ in. Light clay, hard cream glaze crackled. Circles of alternate red and green outlined in black. *Kutani* (imp.), *Ju* in red on cover. 1872

Made by Okura Juraku.



1053

KUTANI IN GENERAL (Case 10)

The following pieces differ widely from red or green Kutani, but nevertheless are so classed by Japanese experts.

1054. Cup. D. $4\frac{3}{8}$ in. Hard gray clay. One half of bowl vertically glazed a dull light brown; the other half dull brown Seto glaze. 1800

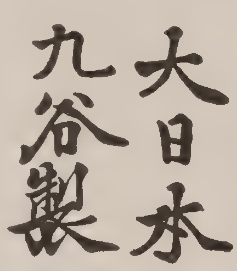
1055. Covered jar. H. $8\frac{1}{4}$ in. Fine light brown clay, rich deep olive-brown glaze, underglaze decoration of cloud and crane in green outlined in black. Ornamental border in green around shoulder and base.

1056. Jar. H. $5\frac{3}{8}$ in. Hard brown clay, glistening grayish-brown glaze clouded and iridescent, splash of light reddish-brown overglaze. 1830

1057. Plate. D. 5⅜ in. Hard brown clay. Two thirds surface brown Seto glaze, remaining portion white porcelain glaze with scrolls in blue, green, and yellow outlined in brown. 1850

1058. Cake-dish. D. 5½ in. Scalloped sides. Three legs. White stone clay, light brown glaze, white bird with blue shading on deep brown rock. 1850

1059. Covered cake-dish. D. 6¼ in. Hard white clay, grayish-white glaze. Under-decoration of bands, scrolls, and circular panels in three radiating divisions in greenish-blue.
Dai Nippon Kutani sei (written). 1800



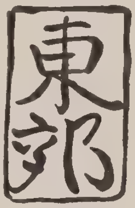
1059

1060. Cake-dish, in form of large leaf and melon united, supported on three short legs. L. 7 in. Fine light fawn clay, greenish-white glaze finely crackled. Melon portion, inside, bright green glaze; on leaf, inside-decoration of vine and flowers in green, yellow, and dark red. 1870

RENDAIJI (Case 10 and Plate V. 1061)

In the work *Kaga Etchū Tōji-Kōso* it is recorded that Awabuya Aoki Genyemon, pupil of Teikichi, made pottery at Rendaiji village. He signed his work with the pseudonym *Tōkō*. The mark must be very rare, as the author of the above work had never seen it.

1061. Jar. H. 6¼ in. Fine fawn clay; smooth light gray glaze, sprinkled with minute black dots. Vigorous drawing of flower and leaves in purple, green, blue, and yellow enamel. *Tōkō* (written). 1806



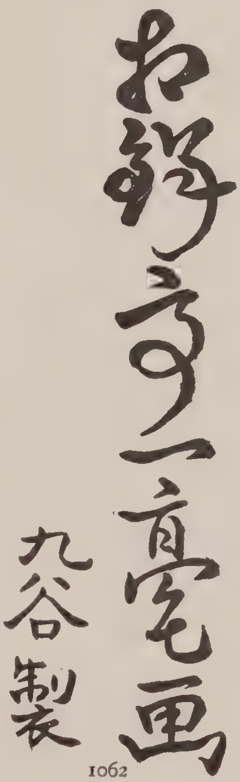
1061

SŌSENTEI (Case 10)

A potter and painter named Asai Kohachi, with the pseudonym of Sōsentei Ichigō, made pottery in the village of Yamashiro in 1836. He baked in the oven of Miyamoto-ya, successor of Yoshida-ya. Specimens of his work are very rare.

1062. Flask-shaped flower-vase. H. 10¾ in. White stone clay, white porcelain glaze; over-decoration of irregular masses in bright red shaded with gold. Peonies in bright red outlined in gold, and leaves drawn in dark red lines. On side, *Sōsentei Ichigō ga*, in gold. On bottom, *Kutani sei*, in gold. 1836

Gift of W. S. Bigelow.

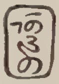


1062

ASANO (Case 10)

A potter named Asano Metabei (by another authority Gohei) is said to have made, among other kinds, black glazed bowls. The mark *Asano* occurs on a low square bottle which has some resemblance to Buzen.

1063. Low square bottle, short neck. H. 4 in. Light reddish-brown clay, deep yellowish-brown glaze, thick light fawn overglaze, mottled, running halfway down; edge of glaze tinged with light blue. Upper portion deeply curdled. Strong cloth-mark impression on bottom. *Asano* (imp.). 1750



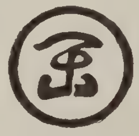
1063

ŌHI (Case 10 and Plate V. 1067, 1068, 1070)

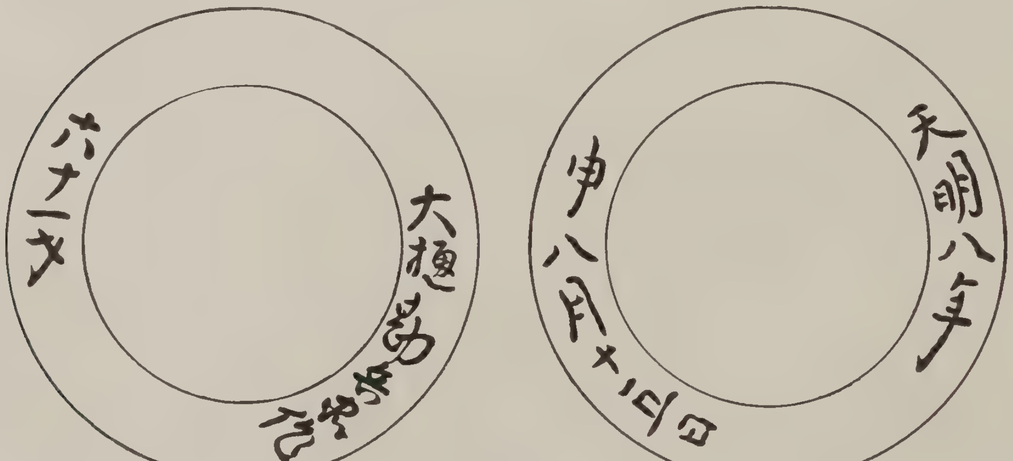
Pottery known as Ōhi is made in a village by that name in the eastern part of Kanazawa, which is thirty miles from Yamashiro village. It is said that the first Ōhi pottery was made by Chōzayemon, a brother of Ichiyu, one of the Raku family. This was in 1683. The earliest pieces had the impressed mark *Raku.* Early bowls of this potter have a close spiral line cut on the outside of the vessel. The only ones I have seen of this character appear to be imitations. In 1780 the mark *Ōhi* was first used. There is a variety of these marks continuing from that time to the present day. There is one form of the mark *Ōhi* always associated with the earliest and best examples of the work. Ōhi pottery is a characteristic soft Raku, usually having a deep rich reddish-yellow, or "honey glaze" as it is called by the Japanese. The pottery which nearest resembles it is a form made at Shizuhata, Suruga, and so closely does this resemble Ōhi that in the classical collection brought together by Japanese experts for the Philadelphia Exposition, which formed the material for the famous catalogue of the South Kensington Collection by Dr. Franks, is included a specimen of Suruga, under Ōhi, the mark having been interpreted *Senki*, the Sinico-Japanese way of pronouncing the characters, which should be read *Shizuhata.*

1064. Shallow bowl. D. 5½ in. Soft fawn clay. Rich purple-brown glaze with glistening areas of reddish-orange. Unglazed areas. Left-hand spiral on bottom. *Raku* (imp.). 1683

1065. Incense-box (split bell). D. 2¾ in. Moulded. Light olive glaze, inside, dark brownish areas. *Ōhi Kambei saku, roku-jū issai. Temmei hachi-nen saru hachi-gatsu jū-go-nichi* (incised). 1788



1064



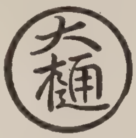
1065

If this is genuine it represents the third generation of Ōhi. The specimen does not bear evidences of this age.

The three following specimens represent the work of the most skilful potter of Ōhi.

1067. Incense-box (Hotei). D. 2½ in. Light fawn clay. Figure unglazed, drapery green glaze; inside, honey glaze. Lower part of box with incised scrolls. *Ōhi* (imp.). 1830

1068. Bowl. D. 5⅛ in. Fine light fawn clay and glaze. Decoration, branch of biwa with rich green leaves and yellow fruit outlined with dull brown. Left-hand spiral on bottom. *Ōhi* (imp.). 1830



1068

1069. Bowl. D. 5½ in. Soft fawn clay, dark orange-brown glaze with brownish cloudings. Iridescent. Surface roughened and cut. Left-hand spiral on bottom. *Ōhi* (imp.). 1830

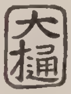
1070. Incense-box, lenticular. D. 3 in. Light red clay, rich light red Raku glaze with light olive areas, scrolls in white on cover. Inside, brownish,yellow glaze, roughened surface. *Ōhi* (imp. inside of cover). 1830

1071–1076. Various pieces of Ōhi. 1830

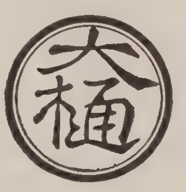
1077. Incense-box. L. 3⅞ in. Sacred turtle moulded on cover. Soft light fawn clay, golden-brown glaze, surface sliced. *Ōhi* (imp.). 1840

Said to be the fifth Ōhi.

1078–1086. Various forms of Ōhi. 1850–1875



1073



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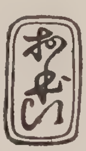

1077

KASUGAYAMA (Case 10)

An exquisite Raku bowl, with blue decoration, is believed to be the work of Ecchiuya Hyōkichi, and to have been decorated by Tōda Tokuyemon. The pottery is known as Kasugayama, from the name of the village in which it was made. It dates from the early part of this century.

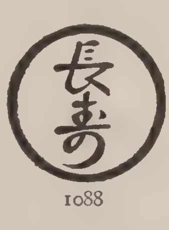
1087. Bowl. D. 4$\frac{7}{16}$ in. Soft light red clay, rich light red Raku glaze, light blue leaves and buds, inside and out. 1820

Gift of W. S. Bigelow.

CHŌJU (Case 10)

Pottery differing in no respect from typical Ōhi, but bearing the mark of *Chōju*, is said to have been made by the son of Katō Chōzayemon.

1088. Deep bowl. D. 3⅞ in. Moulded by hand. Dark dull yellow glaze. Irregular margin, rough surface. Slightly iridescent. *Chōju* (imp.). Date uncertain

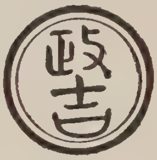


1088

MASAKICHI (Case 10)

A potter named Katō Masakichi, who was also known as Gorin Ken, made pottery in the middle of this century, using the impressed mark *Masakichi.* This potter died in 1865.

1089. Box, in form of bivalve shell. L. 3⅞ in. Light red clay, rich thick dark honey glaze. Chrysanthemums moulded in high relief on cover. Yellow centre, white petals. *Masakichi* (imp.). 1850

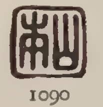


1089

YAMAMOTO (Case 10)

An unglazed jar with basket surface bearing the impressed mark *Yamamoto* is identical with a specimen in the Waggaman collection which has green Kutani decoration. The object is probably the work of Yokō Yoshikadzu, whose family name was Yamamoto. Yokō Sōyetsu, his successor, died in 1829. The first Yokō died in 1817. Judging by the appearance of the object, this jar was made by the first Yokō in Kanazawa.

1090. Covered jar. H. 5 in. Four looped knobs on shoulder. Light grayish clay, transparent glaze inside. Outside, unglazed and roughened by impressed marks to imitate basket-work. *Yamamoto* (imp.). 1800

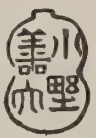


1090

ONO (Case 10)

A potter by the name of Rokuyemon built an oven in the village of Ono in 1841, and signed his pieces *Ono Zenroku.* The work, judging from a single specimen in the collection, has no merit.

1091. Plate. D. 7⅞ in. Rim with four scallops. Light fawn clay and glaze. Outside, seven treasures in red. Inside, fan-shaped and semi-circular panels containing flowers and figures, etc., in various colors touched with gold. Ground, with scrolls in green outlined in black. *Ono Zenroku* (imp.). 1841

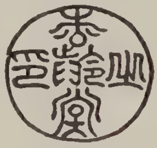


1091

SHŌREIDŌ (Case 10)

Pottery bearing this mark was made by Uchimi Kichizō, whose pseudonym was Shōreidō Tozen.

1092. Bowl. D. 5 in. Light fawn clay, light grayish glaze with pink areas. Decoration, inside and outside, cord and bells in silver. Plum blossoms in red lined with silver. *Shōreidō no in* (written in red). 1875



1092

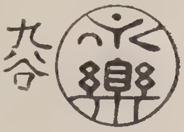
YEIRAKU (Case 10)

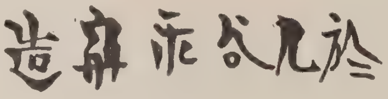
A member of the famous Zengoros of Kyōto, representing the twelfth generation (Wagen), left Kyōto in 1866 at the invitation of the Governor of Kaga, and established an oven in Yamashiro village, and for a few years made pottery and porcelain after Kutani models. He also made a few tea-jars and bowls after his own taste. With the exception of large porcelain bowls, gayly decorated, and which, curiously enough, Jacquemart mentions correctly in his work, his efforts had no special merit.

1093. Incense-burner. H. 6⅝ in. Lion-head knobs, and lion on cover. Hard light clay. Decoration of formal panels with birds, scrolls, etc., in clear blue. Below, waves and clouds in blue. *Kutani* (written). 1867

九
谷
1093

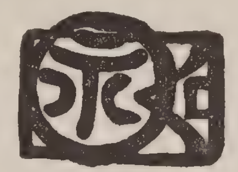
1094. Plate. D. $4\frac{3}{16}$ in. Typical red Kutani decoration. *Yeiraku* (imp.). *Kutani* (written). 1867

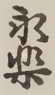

1094


1095

1095. Large bowl. D. $7\frac{3}{16}$ in. Porcelain clay and white glaze. Decoration of flowers and birds in green, red, brown, and gold freely sketched. About rim, inside, diaper of circles in red, green, and gold. On bottom, inside, mythological bird and clouds in blue. Base roughly sanded. *Kutani ni oite Yeiraku tsukuru* (written in black and green). 1867

1096. Oblong tray. L. 7½ in. Typical green Kutani decoration. *Yei* and *Kutani* overlapping (imp.). 1867


1096


1097

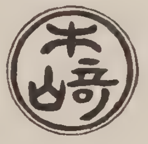
1097. Tea-jar, pottery cover. H. 3¼ in. Light fawn clay, light fawn glaze mottled with areas of lighter glaze running. *Yeiraku* (imp.). 1867

1098. Wine-bottle. H. 6¼ in. Thin walls, yellowish clay and glaze. Plum blossoms in white slip, branches dark brown, leaves green touched with gold. *Yeiraku* (imp.). 1867

1099. Bowl. D. 4⅝ in. Yellowish-white clay and glaze. Light brown and fawn overglaze running. Outside, two characters in white slip, also character in black with red kakihan. *Yeiraku* (imp.). 1867

1100. Tea-bowl. D. 4¾ in. Dull fawn clay, light brown glaze mottled. *Yeiraku* (imp.). 1867

1101. Jar. H. 7⅛ in. Section of bamboo, cover with section of bamboo for handle. Very light gray clay, thick Japanese yellow glaze. Over-decoration, bamboo, plum, and pine in green and blue enamels and gold with red flowers. *Yeiraku* (imp.). 1867

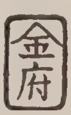

1102

1102. Bowl. D. 6⅛ in. Hard white clay and porcelain glaze. Over-decoration of children at play, and pine, bamboo, etc., in green, yellow, and black outlined in gold on clouded red ground. Inside, on bottom, lion in blue. Around inside, scrolls and flowers in light green and yellow outlined in gold on clouded red ground. Base sanded. *Kisaki* (imp.). 1867

This bowl is placed provisionally under the work of Yeiraku.

MOKUBEI (Case 10)

In 1807 the famous potter Mokubei visited Kaga, and remained in that province three years. It is possible that some of the Kaga porcelain of that period may have been made by him. A tea-pot in the collection is characteristic of Mokubei's work. The clay is identical with Kaga, and the impressed mark *Kinju* is said to be a mark used by Mokubei at that time.


1103

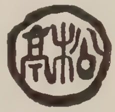
1103. Tea-pot. D. 3¾ in. Moulded. Flowers and fret in high relief. Thick dull greenish glaze. *Kinju* (imp.). 1807

1104. Incense-box (Hotei). W. $1\frac{7}{8}$ in. Hard gray-drab stone clay, greenish celadon glaze, face unglazed. *Kutani* (imp.) minute mark. 1807

SHŌTEI (Case 10)

A bowl roughly made and decorated in red Kutani style bears the signature of *Shōtei*, and is believed to be the work of a pupil of Shōkado.

1105. Bowl. D. $5\frac{1}{2}$ in. Light fawn clay, dull red glaze. Over-decoration of flowers and scrolls in yellow, green, and transparent glaze shaded with black. Flowers, scrolls, and dragons inside and out. Inside, on bottom, circular area of white glaze strongly crackled, with blue decoration. *Shōtei* (imp.). 1840



1105

PROVINCE OF ISE

The modern pottery of Ise is known throughout the world under the common name of Banko, and the objects are almost invariably signed with the impressed mark of *Banko*. The product is usually in the form of teapots, little flower-vases, and the like, either modeled by hand or moulded; the walls delicate, with twigs modeled in relief, or flowers in a few vitrifiable enamels on an unglazed surface, or the body may be made of different colored clays. The foreign taste has been captivated by the novelty of this pottery and its cheapness. Ninagawa says this modern work for export was not made until after 1868. By the material thrown on the market to-day no one can have the least idea of the remarkable pottery made in this province in past times. There was hardly any method or style that the Ise potters could not successfully imitate; and if the pottery of this province alone survived, a fair idea of the pottery of Japan would be given.

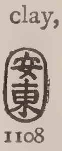
ANTŌ (Case 11 and Plate VI. 1108)

According to Ninagawa, a brother of Numanami (see Banko) made pottery in Tsu in the first half of the last century, using the mark *Antō*. Other authorities date the origin of Antō a hundred years earlier. The testimony is conflicting. While Antō lacks the delicacy and refinement of old Banko it is certainly more vigorous in manipulation and more spirited in decoration than the early Banko. From the appearance of many of the specimens I am inclined to believe that it goes back to the early part of the eighteenth century. After many years the work ceased, to be revived again in 1830 (see Akogi). The work excels in its originality, diversity, and beauty all other pottery made in Ise. The potters and decorators were skilful artists, but since that time their work, with the exception of that of Yūsetsu, has declined in character.

1106. Square wine-bottle. H. 6¾ in. Fine fawn clay, dull smooth yellowish glaze. Neck with thick blue glaze. Over-decoration of landscape in brown. Unsigned. 1720

1107. Oviform wine-bottle, with short neck. H. 5⅞ in. Fine light clay, green glaze crackled. Neck, Awata glaze, upon which is over-decoration, in red, of waves, scrolls, fret, etc. *Antō* (imp.). 1740

1108. Large plate, irregular in shape. D. 10¾ in. Strongly turned. Coarse brown clay, unglazed. Inside, flowers and leaves of cockscomb (*Celosia cristata*) in thick white slip glazed with green, red, and yellow. Poem in white slip. *Antō* (imp.). 1740


1108

1109. Shallow bowl, rim slightly scalloped. D. 8½ in. Soft light brown clay, thick light fawn glaze. Inside, spray of bamboo in thick light blue, and seal in red. Outside, band of circles and wave-marks in blue. *Antō* (imp.). 1740

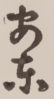
1110. Deep cup, with flanged rim, flaring. D. 3¾ in. Light reddish clay, thick greenish-yellow glaze crackled. *Antō* (imp.). 1740

1111. Deep cup, strong basal ring. D. 3$\frac{5}{16}$ in. Light brown clay, light fawn glaze, deeply crackled. Poppy in green and red overglaze decoration. *Antō* (imp.). 1740

1112. Fire-vessel. D. 4$\frac{13}{16}$ in. Fine light fawn clay, rich green glaze. Half circular panel from rim with chrysanthemum in white enamel. Leaves yellowish. *Antō* (imp.). 1740

1113. Wine-bottle. H. 6⅝ in. Dark brown clay, unglazed. Mythological bird, flowers, and rock in green, blue, yellow, and red, thickly applied. *Antō* (imp.). 1740

1114. Hanging flower-holder, cylindrical. H. 5¾ in. Roughly turned. Coarse brown clay, unglazed, dash of thick gray glaze on side. *Antō* (imp.). 1740

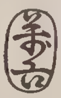

1113

1115. Wine-bottle. H. 4½ in. Grayish-white glaze, strongly crackled and stained. Over-decoration of flowers and bird in green and light purple enamel, shaded with black. *Antō* (imp.). 1740

1116. Brush-rest (three geese). L. 3⅝ in. Light fawn clay, light greenish glaze. *Antō* (imp.). 1780

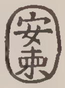
1117. Square cup. H. 4 in. Light gray clay, thick light gray glaze, deeply crackled, with brownish overglaze running in long streams. *Antō* (imp.). 1850

1118*. Cake-plate.


1119

1119. Cake-plate. D. 6⅛ in. Two deep flexures on rim. Dull light reddish-brown clay with transparent glaze below. Inside, on unglazed portion, roses and leaves in green, light blue, light rose, and yellow outlined with black, thickly applied. *Antō* (imp.). 1850

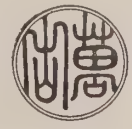
1120*. Plate. D. 12 in. *Antō* (imp.).


1120

AKOGI (Case 11)

This pottery, made within recent years, is said to have been an attempt to revive the Antō pottery. It, however, bears no resemblance to the early Antō, and possesses none of its merits. Over a hundred years ago pottery was made in Akogi, bearing the mark of *Banko.*

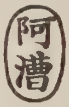
1121. Basin. D. 6⅝ in. Fine fawn clay with reddish tinge, thick dull olive-colored glaze with grapevine in blue. *Banko* (imp.). 1780


1121

1122. Fire-vessel, jar-shaped. H. 7 in. Coarse grayish clay, dull brown surface, very rough, unglazed. Plum blossom and bird in white slip, glazed green, brown, and black, with touches of red. *Akogi* (imp.). 1850

1123. Bowl. D. 3⅞ in. Light yellowish clay, glistening light gray glaze. New Year's decoration in brown. *Akogi* (imp.). 1870

1124. Cake-bowl, rim scalloped. D. 6⅞ in. Light fawn clay, light gray glaze. Inside, flowers and leaves in pink, green, blue, and red, thickly applied. Outside, rough sketch of bamboo in red. *Akogi* (imp.). 1870



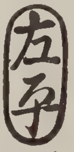
1124

SAHEI (Case 11)

Two specimens in the collection bearing the impressed mark of *Sahei* were identified by skilful judges in Japan as having been made in Ise. Ninagawa, in manuscript notes, states that the fourth Raku (see Yamashiro) was commonly called Sahei, and at one time made pottery in Ise. From other sources I have derived additional testimony to that effect. The two pieces bear evidence of age, and are made after Kyōto style. Mokubei, of Kyōto, was also called Sahei, but the pieces are far older than Mokubei's time, and there is no record of his having used this mark.

1125. Incense-burner. H. 2½ in. Globular body with hollow walls with circular perforation. Rim flaring and scalloped. Fine light fawn clay, thick white glaze. Flowers in bluish-gray. *Sahei* (imp.). 1640

1126. Handled cake-dish. D. 5⅛ in. Brownish-red clay, thick white glaze, over decoration of sinuous line with vertical lines pendant in blue. *Sahei* (imp.). 1640



1126

BANKO (Case 11 and Plate VI. 1127, 1134, 1138, 1139, 1142)

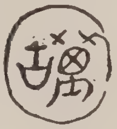
Great diversity of opinion is found in the various records published and in manuscripts in regard to the origin and the history of the pottery bearing the mark of *Banko*. A general agreement seems to give the credit of the first making of Banko to Numanami, surnamed Gozayemon, who was a man of wealth, lived in Kuwana, studied flower arrangement, and finally began to experiment with the making of pottery. He is said to have served an apprenticeship with Kenzan, in Kyōto, and if this is a fact we get a clue to the date of Numanami's work, as Kenzan died in 1743. His skill soon attracted notice, and the attention of the Shōgun being called to him, he was invited to Yedo, where he erected a furnace in Kommemura. His first work was made with clay and glazing materials imported from China. He died in the latter years of the last century. One of his sons worked with him for a while, but a servant continued the pottery for some time after the master's death. Three specimens figured by Ninagawa are supposed to have been the work of Numanami in Yedo, and hence called Yedo Banko. As there is no absolute evidence of the origin of the specimens they are here classified with other objects bearing the mark of *Banko*. The round stamp has also been considered as indicating Yedo Banko, but that mark, varying in character, has been used within recent years.

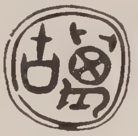
It would seem that many potters in Kuwana, Yokka-ichi, and other places used the common mark *Banko*, and the relative age of this work can only be judged in the usual way. Of these marks there is a great variety in form, size, and style of writing the characters. With the exception of *Fueki* and *Nihon Yūsetsu* it is not usual to see other names associated with this mark. In 1878 there were twenty-one different potters of Ise represented in the Paris Exposition. There is no mark under which a greater variety of pottery is found than that of *Banko*. This statement does not refer to the variety of form or decoration, but to leading types of pottery, such as Karatsu, certain varieties of Satsuma, Shino, Ki Seto, Raku, Kōda, and others. A study of the pottery shows that the oldest forms bear the mark without the oval border. Banko, then, not only runs over a period of perhaps a hundred and fifty years, but must have been made by many potters in many places. There is apparently no way of tracing the origin of the various pieces, and so they are reluctantly included under one name.

1127. Cake-dish, in shape of folded fan. L. 12⅜ in. Light brown clay, warm light brown glaze. Ribs of fan and edge of vessel thick light blue glaze. Inside, armor disks in white. *Banko* (imp.). 1780

This specimen is probably Yedo Banko.

1130. Incense-box (bird). L. 2¾ in. Light Raku clay, thick dark orange-yellow glaze. *Banko* (imp.). 1790


1127

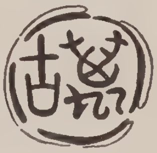

1131

1131*. Hanging flower-vase (jar-shaped). H. 4⅛ in. Rough brownish clay resembling Tokoname. On upper portion, thin transparent glaze with splashes of greenish-fawn. Roughly potted. *Banko* (imp.). 1790

1133. Cake-dish, rim scalloped. D. 6⅛ in. Light fawn clay, heavy rich green glaze. Inside, flowers and leaves deeply incised with yellow, purple, light green, and white glaze. *Banko* (imp.). 1810

1134. Jar. H. 3⅝ in. Hard light gray clay, surface roughened by cloth impression; glistening golden-brown glaze, body indented. Cloth-mark impression on bottom. *Banko* (imp.). 1830

Type Ninagawa. Part V., Fig. 22.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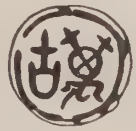
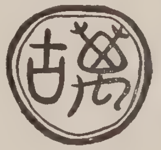

1134

1135. Jar. H. 6½ in. Thin walls. Looped handles. Deep reddish-brown clay with white granules. Transparent underglaze; yellowish-olive overglaze with splashes of deep greenish-olive, running. Wood graining slightly showing in clay. Inside, circular wave-mark impression after Korean style. *Banko* (imp.). 1830

1136*. Flower-vase. *Banko* (imp.). *Kōyūno motomeni ōjite. Kore wo tsukuru* (inc.). 1830

Gift of Miss Lucy Ellis.


1135

1137. Bowl, uneven. D. 4⅞ in. Soft light reddish clay, glistening white glaze strongly crackled, figures in blue. 1730

This piece was identified by Mr. Hayashi as having been made by Namimura Goroyemon.

The following have the mark *Banko* without oval panel.

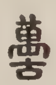
1138. Bowl. D. $5\frac{5}{16}$ in. Solid and heavy. Hard fine gray clay, thick light grayish glaze. Outside, crane rudely incised; small turtle in relief. *Banko* (imp.). 1780

Would be mistaken for Shino were it not for the mark.

1139. Beaker. D. $3\frac{1}{8}$ in. Fine fawn clay and glaze, mythological bird and flowers deeply incised; without crackle. *Banko* (imp.). 1790

Type Ninagawa. Part V., Fig. 20.

1140. Flower-vase, sides flattened. H. $9\frac{1}{4}$ in. Panels on four sides with Awata glaze, upon which are flowers with various colored enamels. Around neck band of jewels and scrolls in red. Remaining portion of vase light green glaze, moulded butterflies and flowers stuck on with lacquer. *Banko* (imp.). 1790

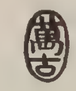


1140

Type Ninagawa. Part V., Fig. 19.

1141. Wine-bottle. H. $9\frac{1}{2}$ in. Chocolate-brown clay, fawn glaze. Around shoulder, broad band of light crackled glaze with flowers in various colored enamels. *Banko* (imp.). 1790

1142. Incense-box (bird). L. $3\frac{3}{16}$ in. Coarse soft light clay. Inside, thick white Raku glaze. Outside, yellow glaze; wings and tail rich light green glaze flecked with dark green. *Banko* (imp.). 1800



1142

Type Ninagawa. Part V., Fig. 21.

1143. Bowl.

Gift of W. S. Bigelow.

1144. Large bowl. D. $6\frac{1}{4}$ in. Scalloped rim, circular perforations at junction of scallops. Fine fawn clay, rich green glaze, with areas of thick bluish-green overglaze. *Banko* (imp.).

A remarkable example. 1800

1145. Covered vessel, with notch in rim. H. $2\frac{7}{8}$ in. Fine fawn clay, Awata glaze; overglaze decoration of mythological bird in various colors. Cover with conventional leaves and flowers in various colors. *Banko* (imp.). 1800

1146. Bowl, similar clay, glaze, and decoration to last.

1147. Plate, rim turned up in two places. D. $9\frac{1}{4}$ in. Fawn clay, thick fawn glaze, and large area of lighter overglaze. Inside, over-decoration of Chinese figure, fence, rocks, trees, etc., in various colored enamels and red with black shading. Outside, lattice in brown. *Banko* (imp.). 1780

1150. Haisen. H. $7\frac{3}{8}$ in. Light reddish fawn clay and glaze. Decoration of dragon, clouds, jewel, and waves, in white glaze outlined in blue and brown. Inside, thick white glaze coarsely crackled. Unsigned. 1820

1151. Food-vessel, with incurving rim. D. $13\frac{3}{4}$ in. Identical to last in clay, glaze, and color of decoration. Inside, decoration of nearly one hundred Chinese boys. Unsigned. 1820

These two examples, without signatures, have been recognized as Banko by the best Japanese experts. They are made and decorated by the same hand, and are of extreme rarity.

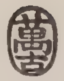
1152–1157. Brush-holder, plate, wine-bottle, incense-box, bowl, and tea-jar. All signed *Banko.* 1820–1830.

1158–1161*. All signed *Banko.*

1162. Square incense-box. *Banko* (imp.).

1163–1166. Deep cup, cover-rest, flower-holder, and box. All with light bluish glaze. *Banko* (imp.). 1840

1167. Cylindrical flower-vase. H. 10⅝ in. Fawn clay with reddish tinge, rich bluish-green glaze, entire surface covered with formal waves deeply incised. Unsigned. 1840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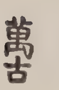
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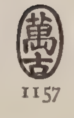
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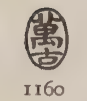
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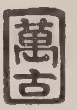
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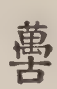
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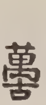
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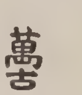

1166

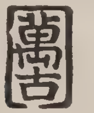
1168. Flower-vase, elephant handles. H. 12⅜ in. Hard gray stone clay, rich bluish-green glaze. Formal flowers, leaves, and scrolls moulded in high relief and applied. Unsigned. 1840

1169. Wine-bottle. H. 5¾ in. Brownish clay, warm olive-brown glaze, under-decoration of circles, basket-lines, etc., in deep brown. *Banko* (imp.). 1840

1170. Water-jar. H. 6 in. Dark fawn clay, light fawn glaze, under-decoration of dragons in scalloped panels, and cross-lines filling remaining surface, all in deep brown, roughly sketched. *Banko* (imp.). 1840

1171. Box, moulded in form of plum blossom. D. 4¾ in. Light fawn clay, light purplish glaze. *Banko* (imp.). 1840

1172. Oval dish. L. 4⅝ in. Coarse light fawn clay, white Shino glaze, splash of thick green overglaze on one side, crests in brown. *Banko* (imp.). 1840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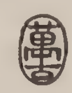
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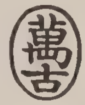
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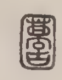
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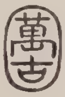
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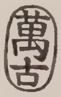
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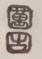
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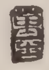
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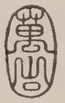

1190

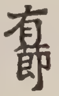
1173–1194*. All signed *Banko.*

YŪSETSU (Case 11 and Plate VI. 1208)

The marks *Yūsetsu, Yūsetsu Banko,* and *Banko Yūsetsu* are found on pottery first made by Yogozayemon Mori, in Komai village, in 1835. He was known by the pseudonym of Yūsetsu. His father was a dealer in waste paper, and in his stock he discovered documents giving the formulæ of the glazing materials and other memoranda of the famous Numanami. Yūsetsu being a potter by profession, advantage was taken of this fortunate discovery to improve his art. Securing permission from Numanami's grandson to use the mark *Banko,* his early work was signed with that character. His pieces are all in good taste, showing great fertility in design, execution, and decoration. To Yūsetsu is given the credit of first making interior moulds in radial segments upon which tea-pots were moulded. He was, however, antedated in this process by Mokubei. A descendant of Yūsetsu was at work in Obuke, near Kuwana, within recent years, continuing the work of the family and using similar marks.

1195. Haisen. L. 6¼ in. Moulded. Thick and heavy. Fine fawn clay, light gray underglaze, thick green overglaze running over inside. Clouds in high relief. *Yūsetsu* (imp.). 1835

1196. Bottle. H. 5⅞ in. Moulded. With four looped handles. Light reddish clay, white underglaze, dark brown overglaze forming golden-brown areas. Circular panels, stars, fret, etc., in high relief. *Nihon Yūsetsu* (imp.). 1840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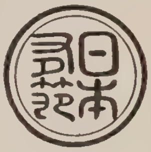
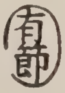

1196

1197. Beaker. D. 7⅛ in. 1840

1198. Wine-cup. D. 4⅞ in. Fine chocolate-brown clay, unglazed. Inside, mythological turtle in green enamel. Outside, bamboo and plum blossom in pink, white, green, and yellow enamels. *Yūsetsu* (imp.). 1845

A beautiful piece of work.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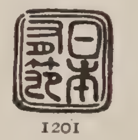

1201

1201. Incense-burner. H. 6½ in. Supported on three legs in form of Chinese boys. Around body three animal's heads holding loose rings. Cover with mythological lion for knob. Walls exceedingly thin. All parts moulded. Fine light gray clay, thin light yellow glaze stained with black. *Nihon Yūsetsu* (imp.). 1850

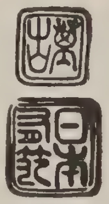
1202. Same as last. *Banko* and *Nihon Yūsetsu* (imp.). 1850

1203. Flower-holder. H. 6⅜ in. Coarse basket-work carved in high relief. Cicada modeled in high relief and applied. Light reddish-fawn clay and glaze with greenish areas. *Banko* and *Nihon Yūsetsu* (imp.). 1850

1204*. Group of figures, with low jar. L. 4⅛ in. Similar to last in clay and glaze. Unsigned. 1850

Gift of W. S. Bigelow.

1205. Tea-jar. H. 2¾ in. Light fawn clay, thick yellow glaze. *Yūsetsu* (imp.). 1850

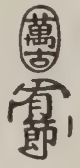

1203

1206. Covered jar. H. 7¼ in. Deep reddish clay, thick gray glaze, closely covered with vertical interrupted bead-like lines in white Mishima. *Yūsetsu* (imp.). 1850

1207. Beaker. D. 4⅝ in. Reddish-brown clay, thin gray glaze. Band of stars and vertical scallop lines in white Mishima. *Banko* and *Yūsetsu* (imp.). 1850

1208. Deep bowl. D. 5⅞ in. Light reddish-brown clay, thick light olive-brown glaze, dull lustre. Below, band of circles in relief inclosing Chinese characters for happiness and longevity. On sides, vertical and horizontal lines cut. *Yūsetsu* (imp.). 1850

A notable piece.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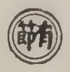
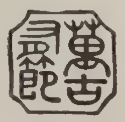
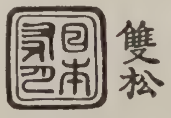

1208

1209, 1210. Cake-dishes.

1211. Fire-bowl. H. 3½ in. Light yellowish-white clay, bright green glaze. On one side imperial badge of Japan in white enamel. *Banko Yūsetsu* (imp.). 1860

1212. Tea-pot, moulded in form of lotus leaf. D. 2¾ in. Fine light fawn clay, thin greenish glaze above. Characters in white enamel. *Sōshō* and *Nihon Yūsetsu* (imp.). 1860


1211

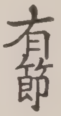


1212

1213. Teacloth-holder. H. 2⅜ in. Light yellowish clay. Outside, rich pink glaze with dragon outlined in darker pink. Rim, brown glaze. Inside, light green glaze. All Chinese colors. *Yūsetsu* (imp.) 1860

1214. Incense-burner. H. 7⅜ in. Fine fawn clay, light yellow glaze minutely crackled. Decoration moulded and applied, also impressed and perforated. *Keien sei in* (imp.) 1860

1215. Plate. D. 4⅞ in. *Banko Senshū* (imp.).



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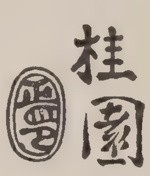
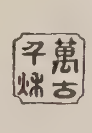


1214



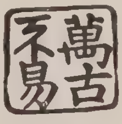
1215

FUEKI BANKO (Case 11 and Plate VI. 1221)

This name was used as a mark on pottery by a brother of Yūsetsu, whose common name was Yohei, but who adopted the name Fueki for his work. Ninagawa says that the mark *Banko Fueki* was one of those used by Numanami. With one doubtful exception, however, I have never seen this mark on pottery of sufficient age to warrant the statement. If such should prove to be the fact, then it is possible that a potter by the name of Satō, of Nagashima, made the pieces signed *Banko Fueki.* Records show that in 1851 Takagawa Chikusai (see Isawa) presented the original marks of Numanami to Satō, who began to make what he supposed were imitations of Numanami's work. He furthermore assumed to be in the direct line of Numanami. Among these marks supposed to have been used by Numanami was the round mark of *Banko.* In Part V. of his work Ninagawa figures a piece (see this Catalogue, 1134) said to have been made by Yūsetsu, yet bearing this round mark. It is all very confusing.

1216. Flower-vase. H. 9 in. Coarse gray clay containing large white granules which roughen the surface, thin transparent glaze. *Banko Fueki* (imp.). 1830

1217. Cake-dish. D. 5¾ in. Rim very uneven. Light fawn clay, large splashes of rich green overglaze. Outside, diaper work in brown and a nelumbium in white and brown. Inside, crest in white and brown. Strong cloth-mark impression. *Banko Fueki* (imp.). 1840



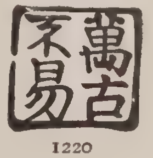
1217

1218. Large water-vessel, in form of tea-pot. H. 6⅞ in. Bail handle made of willow. Thin walls strongly turned. Inside, semicircular marks impressed. Fine brown clay, light brown underglaze, glistening brown overglaze. *Banko Fueki* (imp.). 1840

1219. Water-jar, one side sliced and lapped. H. 5⅜ in. Fine light gray clay, cold light gray glaze. Clouds, bands, etc., in white slip. *Banko Fueki* (imp.). 1840

1220. Incense-box. D. $2\frac{3}{16}$ in. Moulded. Light cream-colored clay, light robin's-egg blue glaze. *Banko Fueki* (imp.). 1840

1221. Incense-box. D. 2⅝ in. Moulded. Light pinkish clay, dull purple glaze. Rosette and three ribs in high relief glazed a rich lustrous yellow. Inside, rich white glaze. Basal ring scalloped. *Banko Fueki* (imp.). 1840
A remarkable piece.

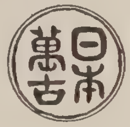


1220

1222. Circular box, with cover. D. 5$\frac{7}{16}$ in. Light red Raku clay and glaze. *Nihon Banko* (imp.). 1840

1223*. Box, in form of flat squash. D. 3⅞ in. Rough surface, unglazed. Inside lacquered. *Nihon Banko* (imp.). 1860

1224. Bowl. D. 5 in. Thick and heavy. Light gray clay, thin transparent underglaze, thick greenish-gray overglaze deeply punctured. Inside, fret, flowers, etc., impressed. *Banko Fueki* (imp.). 1860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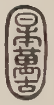
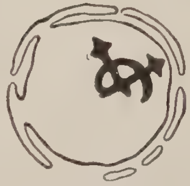

1223

1225. Covered jar. H. 6¼ in. Light gray clay, light greenish-blue glaze. Cover, with chrysanthemum modeled in high relief. Flowers moulded and applied on sides. Upper portion of jar made separately, with uneven scalloped edge joined to lower portion. *Banko Fueki* and *Banko* (imp.). 1870


1225

NE-U (Case 11)

A piece obtained from Ninagawa many years ago was accredited to Ne-u, Ise. It has painted upon it the Tori-i and pines associated with the celebrated shrines at Ise. It was evidently made as a souvenir of the place.

1227. Shallow bowl. D. 4¾ in. Light yellowish clay, thick light yellowish glaze. Inside, Tori-i, pines, and mountain in green, yellow, and brown. Outside, characters in red. 1780

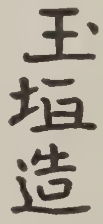
1228. Same as last. Decoration much more rude than last. 1840

This piece is interesting as illustrating the deterioration which has taken place since the earlier piece was made and decorated.

TAMAGAKI (Case 11)

A soft pottery with yellow glaze and brighter yellow decoration was made in the little seaside village of Tamagaki in the early part of the century. The work is extremely rare.

1229. Deep bowl. D. 3⅜ in. Light yellowish clay and glaze. Over-decoration of fret, bands, and zigzag lines in bright yellow. Black spots about rim. *Tamagaki tsukuru* (imp.). 1820

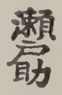

1229

SETOSUKE (Case 11)

Ninagawa learned that a descendant of the Echizen Setosuke (see Echizen) came to Tōkyō, and either followed the potter's craft or kept pottery for sale. It is said that he ordered pottery to be made for him by Takahara, of Yokka-ichi, Ise, and caused the work to be signed *Setosuke.* This was sold by him in Tōkyō. The pottery was also known as Takahara. It had nothing to commend it.

1230. Bowl. D. 4$\frac{3}{16}$ in. White stone clay and glaze. *Setosuke* (imp.). 1860

1232. Bowl. D. 3⅞ in. White stone clay and glaze, splash of yellowish-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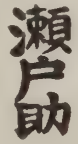

1232

brown overglaze on side, also characters in high relief colored bluish-brown. *Setosuke* (imp.). 1860

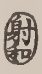
ISAWA (Case 11 and Plate VI. 1235)

Takagawa Chikusai, of Isawa, claims that his grandfather worked with the celebrated Numanami Gozayemon, and not only derived the secrets of his art from him, but came into possession of his original stamps. Takagawa was a man of wealth, and connected with his villa was a garden, with the poetical name of Sekitokuyen, and a court-yard named Unkin-an. His pottery bore the mark *Isawa* and also the name of his garden or his court-yard. These latter marks, however, are very rare. If it is true, as stated, that he gave the original marks of *Banko*, including the round mark, to the maker of Fueki Banko, then he must have given the mark *Sekitokuyen* also, as both these marks occur on the same piece. The preservation of old marks, or revival of them, has led to great confusion in Banko pottery, and the unraveling of the tangle is, in respect to Isawa pottery, hardly worth the trouble.

1233. FLASK-SHAPED FLOWER-VASE. H. 6¼ in. Fine light brown clay, warm light gray glaze. Cranes in white Mishima. *Isawa* (imp.). 1810

1234. GLOBULAR TEA-JAR. H. 2⅛ in. Fine light gray clay, purplish-brown glaze. *Isawa* (imp.). 1810

1235. CAKE-BOWL. D. 6¾ in. Rim scalloped. Hard fawn clay, rich green glaze. Imitation of green Kaga in decoration and color. *Isawa* (imp.). 1810



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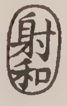


1235

1236. WINE-BOTTLE, six-sided. D. 8¼ in. Thick and heavy. Panels of formal scrolls moulded in high relief. Hard light stone clay, thick cream-white glaze, resembling Nagato. *Isawa* (imp.). 1810

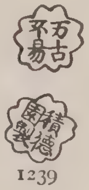
1237. SQUARE WINE-BOTTLE, with round neck. H. 9½ in. Fine fawn clay, light brown underglaze, white overglaze covering half the bottle, upon which are designs of egg plants and butterflies in blue and brown. Unsigned. 1810

1238. REST FOR COVER, similar to 1233.

1239. BOWL. D. 4½ in. Light brown clay, glossy olive glaze. Flowers and poem delicately incised in white Mishima. *Banko Fueki* and *Sekitokuyen sei* (imp.). 1810

1240*. CUP-REST. D. 4½ in. Reddish-brown clay, thick olive-green glaze. Flowers strongly incised in white Mishima. *Banko* (imp.). 1810

1241. LARGE SQUARE BOTTLE. H. 11⅛ in. Looped handles above, short nozzle in corner. Light brown clay, thick olive-green glaze. Below, waves and dots in white Mishima. Above, white slip scratched through. Unsigned. 1810


1239

1242. HAISEN.

KASUKE (Case 11)

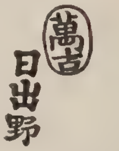
In 1865 a potter by the name of Kasuke made Banko pottery modeled by hand. He was somewhat noted for his cigar-holders in the form of lotus calyx, flower, and leaf. Some of these were glazed. Ninagawa considered a specimen of his work of sufficient importance to figure and describe. Though showing considerable skill in modeling the work is not specially attractive. Kasuke exhibited his work in Paris in 1878.

1244. Cigar-holder, in form of lotus calyx, flower, and leaf. H. 5 in. Hard reddish-brown clay. Calyx unglazed, leaf thick green glaze, flower white and purple glaze. Unsigned. 1865

Type Ninagawa. Part V., Fig. 23.

1245. Same as last, unglazed. *Banko* and *Hideno* (imp.). 1870

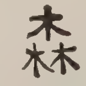
1246*. Similar to last. *Meiji hachi nen tsukuru* (inc.). 1876


1245

MORI (Case 11)

During 1875–76 a potter by the name of Yogozayemon Mori made a light earthen pottery with plain yellow glaze. The pieces were for common domestic use.

1247. Shallow bowl. D. 4¾ in. Fine yellowish-white clay and glaze. Inside, obscure design in light indigo. *Mori* (imp.). 1875


1247

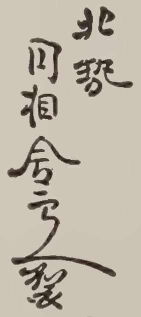
HANSUKE (Case 11)

A potter by the name of Hansuke Ogawa, of Yokka-ichi, was at work in 1879 making the most dainty tea-pots entirely with his hand.

There were many imitators of his work, but none attained the delicacy of manipulation, or made such thin walls to his pieces, as Hansuke.

1248. Tea-pot. D. 3½ in. Light fine grayish clay, unglazed, closely covered with inscriptions outside. Finger-marks over all. Perforated and ring in handle. Revolving knob on cover. *Hokusei Ensōsha Shujin sei* (inc.). 1875

1249*. Tea-pot. D. 2¾ in. *Ensōsha Shisei* (inc.). 1875


1248

ASAHI-KEN (Case 11)

Tanakichi Asahi-ken made pottery in the village of Yamada in 1879. His work was a weak imitation of Kōda. The marks were *Banko*, impressed, or *Asahi-ken tsukuru*, incised. The work consisted of tea-pots, tea-cups, etc.

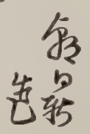
1250*. Tea-cup. D. 2¼ in. Fine pale brown clay, light gray glaze coarsely crackled. Storks and poem in white Mishima. Inside, white glaze coarsely crackled. *Asahi-ken tsukuru* (inc.). 1880

1251*. Tea-pot, same as last.

ODD FORMS OF BANKO (Case 11)

1252. Gourd-shaped flower-vase. H. 7¼ in. Brown clay, unglazed surface, roughened, slightly blistered. Gourd vine cut on surface. *Banko* and *Shazan tsukuru* (imp.). 1870

Gift of Rufus E. Moore.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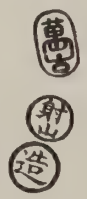
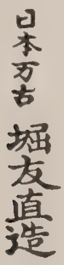

1252

1253–1260. Tea-pots, incense-burner, flower-vase, bowl, etc., bearing the marks of *Nihon Banko Hori Tomonao tsukuru* (1253*), *Banko* and *Gando* [Sanjin ?] (1254), *Banko* and *Seitōken* (1255*), *Banko* and *Mine* (1256*), and *Baigetsu-ga* (1257*). Nothing is known about the potters who made these objects, and the pieces are not on exhibition.



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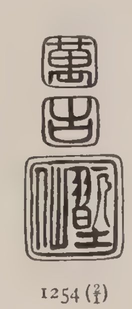

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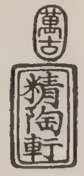

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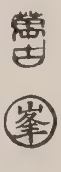

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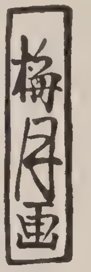


1257

PROVINCE OF YAMATO

This province has within its limits the time-honored town of Nara, famous from having been the ancient capital of Japan and the residence of a long line of emperors. Within its borders are temples, royal tombs, and precious antiquities. With the exception of Nara there are but few towns of any size or importance in the province, and the sparsely settled country has not favored the growth of the pottery industry.

NARA (Case 12)

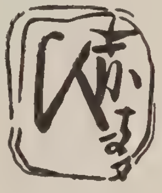
Under this name may be placed a little tea-cup said to have been made in Nara in 1730. It was evidently made to be sold as a souvenir of the place.

1261. Tea-cup. D. 2⅝ in. Fine reddish clay, dull light reddish glaze, thick yellowish overglaze around rim. Around the sides the following characters are written in olive-green: *Nara Dai Butsu Ōgane* (written). 1730

AKAHADA (Case 12)

According to authorities, pottery was made in Akahada as early as 1624, though the site of the oven is not known. (This does not include the earlier historic pottery already catalogued.) In 1761 an oven was started by potters from Kyōto, and in the early part of the present century the mark *Akahada* was first used. In *Tōkikō*, however, it is stated that the ovens of Akahada were reopened in 1789, and the old marks were used in signing the pieces. The earlier marks were incised, and the first pottery made might easily be mistaken for Bizen. The first impressed mark was in the form of a symmetrical double gourd; later an asymmetrical double gourd formed the outline. Successive marks of the same form, but varying in outline and size, were used. From the great variety in the form of these marks, it would seem that each individual potter had his own mark. Other signatures occur, but there are no records at hand in regard to their significance.

1262. Square incense-box, with a little crab modeled on cover. W. 1⅝ in. Dull fine gray clay, dull light brownish glaze, with splashes of yellowish-white and brown overglaze. *Akahada* (inc.). 1730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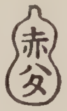
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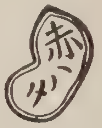
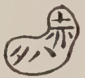

1264

1263. Bowl. D. 4⅞ in. Light reddish-brown clay, dull yellowish glaze with vertical bands of red, blue, and green overglaze. Cross-marks in brown underglaze. *Akahada* in symmetrical double gourd (imp.). 1790

1264. Deep dish, hexagonally compressed. D. 7½ in. Coarse brown clay and thin brown glaze. Areas of square impressions and of incised lines. *Akahada*, in asymmetrical double gourd (imp.). 1800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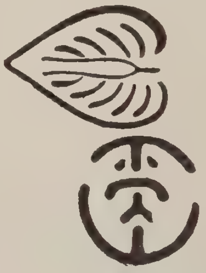
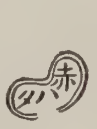

1266

1265. Shallow tea-bowl. D. 5½ in. Reddish-brown clay, grayish-green glaze. Inside, stars and dots impressed, and lines incised in white Mishima. Outside, broad brush-mark of white slip. *Akahada* (imp.). 1820

1266. Bottle, with long tapering neck. H. 11⅛ in. Brown clay, olive-brown glaze. On neck, thick white glaze flecked with brown running. Ornamental design incised on body. Fret in square impressions on basal ring. *Akahada* and *Tsuna* and mallow leaf (imp.). 1820

1267–1270. Various forms, with *Akahada* impressed. 1830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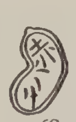
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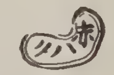

1270

1271. Large bowl. D. 7 in. Coarse brown clay, areas of light brown, light green and white glaze. Spiral line in blue inside. *Akahada yama* (imp.). 1840

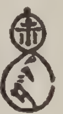
1272–1275. Various forms, with *Akahada yama* impressed. 1850

1276. Cover-rest (?), in form of garden stool. H. 1 7/16 in. Sides perforated. Fine light fawn clay, light fawn glaze. Unsigned. 1856

1277–1280. Various forms, with *Akahada* and *Akahada yama* impressed. 1860–1870

1281. Bowl, rim indented with small knob outside. D. 5⅝ in. Fawn clay, thick white glaze on one half, and rich dark brown glaze on the other. *Akahada* (imp.). 1870

Type Ninagawa. Part III., Fig. 19.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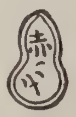
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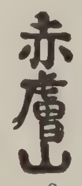
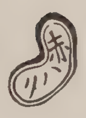

1283

1282–1287. Various forms, with *Akahada* and *Akahada yama* impressed. 1870–1876

1288. Flower-vase, basket decoration, roughly incised. H. 13⅜ in. Large swimming crab modeled and applied on side. Light red clay, light grayish glaze with thick white overglaze. Cloth impression on base. Unsigned. 1877

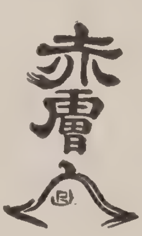
1289–1292. Various forms, with *Akahada* impressed. 1880

The following pieces bear the impressed mark *Ki*, usually associated with *Akahada.* The mark may be the furnace sign of an individual potter baking with others in a common oven.


1291

1293. Bowl. D. 6⅝ in. Light fawn clay, underglaze purple, and clouded with areas of rich green glaze. *Akahada* and *Ki* (imp.). 1845

1294. Flower-holder (?), in form of pestle. H. 11¾ in. Light fawn clay, thick cream-white glaze. Inside, transparent glaze. *Ki* (imp.). 1850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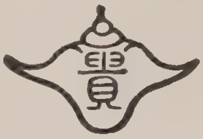
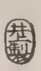

1294

INOUYE (Case 12)

This potter may be properly separated from Akahada, as he signed his work with his name as well as the mark *Akahada.*

1295. Wine-bottle. H. 6⅛ in. Coarse light fawn clay, thick grayish-white glaze pitted. *Akahada* and *Inouye sei* (imp.). 1860


1295

MOKUHAKU (Case 12)

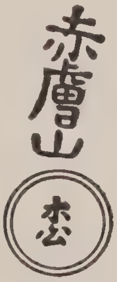
In 1850 Kashiwaya Buhei, of Kōriyama, established a pottery at Akahada, and signed his pieces *Mokuhaku*, associated with the marks *Akahada* or *Akahada yama.* The reasons for separating this work from Akahada are that the pottery is definitely known, his work is more recent, less in accordance with Japanese tastes, and some of it is decidedly bad.

1296. Deep Raku bowl. D. 4 in. Coarse light clay, thick lustrous black Raku glaze. Equisetum in white glaze shaded with blue. *Mokuhaku*, written in blue on irregular white panel, inside. 1860

1297–1299. Various forms, marks as above. 1860

1300. Incense-box, modeled in form of rat. L. 1⅞ in. Fine yellowish-white clay, thick creamy-white glaze.
Mokuhaku and *Akahada yama* (imp.). 1865
A fine example of modeling.

1301–1303. Various forms, with same marks. 1865–1870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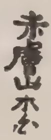
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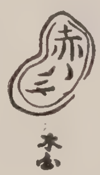
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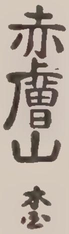
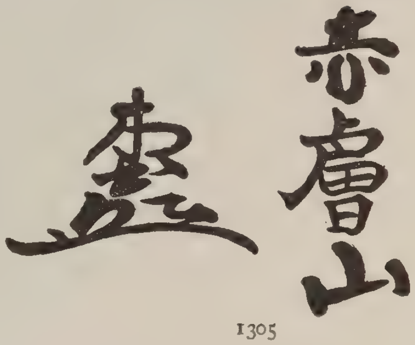

1303

1304. Boat-shaped dish. L. 6⅜ in. Fawn clay, transparent underglaze, thick white overglaze. Inside, scrolls, etc., in blue, coarsely crackled. *Mokuhaku* and *Akahada* (imp.). 1870
Unusual form of glaze and decoration.

1305. Bowl. D. 4⅛ in. Fine yellowish-white clay and glaze. Lobster in brown. *Mokuhaku* and *Akahada yama* (written in brown on side). 1870

1306. Bowl. D. 4⅛ in. Fine yellowish-white clay and glaze. Men towing a boat, in blue, green, and black, with gold tinges. *Mokuhaku* and *Akahada* (imp.). 1870

This bowl is interesting as being the only object in the entire collection in which a design has been directly copied from Hokusai.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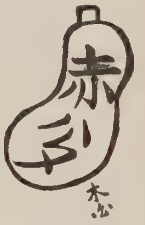
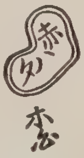

1306

1307, 1308. Bowl and pot for sweet sake, with similar marks. 1870

1309. Raku tea-bowl. D. 4¼ in. Flaring below, constricted at mouth. Yellowish-white clay, white underglaze. Light red Raku overglaze with olive-green areas. *Mokuhaku* (imp.). 1870

1310*. Hand-warmer, carved in form of priest's drum. D. 9½ in. Coarse light fawn clay, thick grayish-white glaze. *Mokuhaku* and *Akahada yama* (imp.). 1880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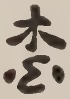
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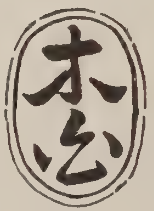

1310

GOJŌ (Case 12)

A rough black Raku pottery was made here in 1879. It was unsigned and had no merit.

1311. Tea-bowl. D. 5¼ in. Raku clay, glistening black Raku glaze. Rough area representing Fuji in grayish-white. 1878

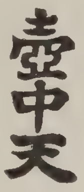
KOCHIŪTEN (Case 12)

In 1874 an oven was erected in Soyeshimon district, Yamato. The work was signed with the impressed mark *Kochiūten* written in Chinese style. The pieces were evidently made after Chinese models.

1312. Flower-holder. H. 3⅝ in. Hard stone clay, thick olive-brown glaze mottled. *Kochiūten* (imp.). 1874

1313. Tea-pot. D. $5\frac{9}{16}$ in. Blunt nozzle, looped handle opposite nozzle. Coarse reddish-brown clay, thick grayish-white glaze. *Kochiūten* (imp.). 1874

1314. Flower-holder. H. $3\frac{3}{16}$ in. Fine light brown clay, thick opalescent glaze, large areas of brownish underglaze exposed. Blistered. *Kochiūten* (imp.). 1874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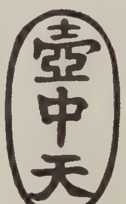
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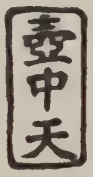
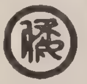

1314

YAMATO IN GENERAL (Case 12)

1315. Large bowl. D. 5⅛ in. Coarse light fawn clay, thick grayish-white glaze pitted. Clay dark reddish at junction of glaze. High basal ring notched. Kakihan impressed. 1840

1316–1324. Tea-jars. These are all modern, and have little or no merit.

1325. Incense-box, bird. L. 1⅞ in. Fine fawn clay, thick green glaze clouded. *Yamato ?* (imp.). 1830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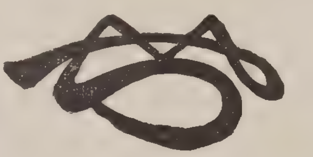

1315

PROVINCE OF ECHIZEN

There are but few records available concerning the potteries of this province. A potter from Fukui, having learned the art of pottery-making in Kyōto, built an oven in the village of Mikuni in 1750, and signed his work *Mikuni*. There is no example in the collection. In the town of Fukui pottery was made in the middle of the seventeenth century bearing the mark *Setosuke*. Of this work also the records are conflicting.

SETOSUKE (Case 12 and Plate VII. 1326, 1327, 1330)

From Ninagawa I derived the statement that in 1665 a potter from Seto, Owari, was invited by Yamada, a wealthy man, to erect a kiln in Fukui. His work, though peculiar, was somewhat after the style of Seto pottery of that date. It is said that the remains of the old oven are still to be seen. The work is of great rarity, and shows the evidences of a skilful potter.

1326. Tea-bowl. D. 4$\frac{1}{16}$ in. Vertical sides, thick and heavy. Light gray clay, dull fawn underglaze, thick heavy gray overglaze with light bluish tinges, flecked with brown spots. Highly lustrous. Around rim a band of conventional flowers in white Mishima. Low basal ring with two notches. *Setosuke* (imp.). 1665

Type Ninagawa. Part VII., Fig. 22.

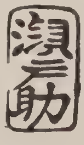
1327. Tea-bowl. D. 4½ in. Thick and heavy. Light fawn clay, light fawn glaze mottled with darker dots. Lower portion with encircling lines. Two notches in base. *Setosuke* (imp.). 1665

Type Ninagawa. Part VII., Fig. 21.

1328. Bowl. D. 5⅛ in. Thick and heavy. Hard fine fawn clay, olive glaze finely mottled with minute dark spots. *Setosuke* (imp.). 1665

Gift of Henry O. Havemeyer.

1329. Bottle. H. 9⅜ in. Large cylindrical body, narrow neck. Light fawn clay, thick grayish-white glaze, band of scrolls in blue around shoulder. *Setosuke* (imp.). 1665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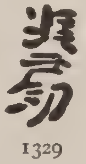
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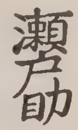

1330

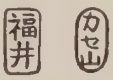
1330. Flower-vase. H. 8¼ in. Constricted below, widely flaring above. Sides squeezed together. Hard fine warm gray clay, light gray glaze, warmer overglaze. *Setosuke* (imp.). 1680

1331. Bowl. D. $4\frac{9}{16}$ in. Light fawn clay, dull transparent glaze, thick white overglaze about rim. Unsigned. 1680

FUKUI (Case 12)

The following bowl, though of fair age, bears the mark *Fukui*, and is placed here from its resemblance, in clay and glaze, to modern examples of common pottery made in this place.

1332. Bowl. D. $4\frac{1}{2}$ in. Light fawn clay, light olive fawn glaze, coarsely crackled. *Kaseyama* and *Fukui* (imp.). 1840



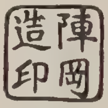
1332

JINOKA (Case 12)

In 1885 a potter was at work in Sakai making pieces after modern style of glaze, though strictly in accord with Japanese taste, and intended for home use. The single piece in the collection shows the work of a good potter.

1333. Fire-vessel, with handles and three legs, imitating bronze form. H. $7\frac{5}{8}$ in. Hard light fawn clay, brown underglaze; light fawn overglaze flecked and running. *Jinoka tsukuru in* (imp.). 1885

Gift of his excellency Mr. Kuki.



1333

TSURUGA (Case 12)

A common pottery for wines and cordials is made to-day in Tsuruga. The work is interesting only from the fact that in clay and glaze it resembles the old Setosuke pottery.

1334. Bottle. H. $4\frac{7}{8}$ in. Light gray clay, warm gray glaze speckled with brown. 1890

ECHIZEN IN GENERAL (Case 12)

1335. Tea-jar. H. $3\frac{1}{4}$ in. Soft light red clay, light orange Raku glaze with greenish area, stream of olive-black glaze on one side. Recent

PROVINCE OF CHIKUGO

Scant information is available concerning the pottery of this province. Brief references are made to it by Ninagawa, and allusions to it are found in the book *Tōkikō*. The enormous quantities of blue and white porcelain made in the adjacent province of Hizen doubtless overshadowed the efforts of the Chikugo potters. A white stone pottery in the form of incense-boxes, with moulded diaper and light blue glaze, is said to have been made within recent years in the town of Kurume. A single piece in the collection is believed to be Kurume, but the evidence is conflicting, and it is therefore included among the doubtful objects.

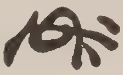
YANAGAWA (Case 12)

A number of bowls in the collection, suggesting Karatsu, and bearing the impressed mark *Yanagawa,* were made in the town of that name in the early part of this century. Mr. Takawara, a native of the province, told me that the oven was established by order of Prince Yorimori Arima. A potter was employed who first learned the art from one of the Kyōto Raku potters. A kakihan of the prince also occurs on some of the pieces.

1336. Tea-bowl. D. 4¾ in. Hard light fawn clay, lustrous transparent glaze, with traces of overglaze flecked with light blue around rim and inside. Unsigned. 1815

1337. Tea-bowl. D. 4⅜ in. Thick and heavy. Hard brown clay, thick gray glaze with splashes of whitish overglaze. Strong comb-marks through glaze. Basal ring flaring and wide, notched. Kakihan impressed. 1825

1338. Tea-bowl, flaring. D. 5¾ in. Hard reddish-brown clay, thick clear gray glaze, mottled and shiny. Kakihan impressed. 1825

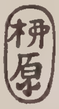

1338

1339. Deep tea-bowl, vertical sides. D. 3¾ in. Thick and heavy. Clay and glaze similar to last. Kakihan impressed. 1830

1340. Tea-bowl, flaring. D. 6 in. White stone clay with pinkish tinge, thick bluish-white glaze. Unsigned. 1830

1341. Tea-bowl. D. 4⅞ in. Dull brownish clay, gray glaze. Lathe-marks distinct. *Yanagawa* (imp.). 1830

1342. Shallow bowl, with straight and flaring sides. D. 5½ in. Hard chocolate-brown clay, thin transparent glaze, olive overglaze running and forming a fringe inside and out. *Yanagawa* (imp.). 1840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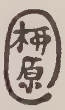
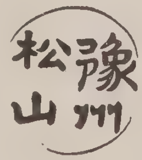

1342

PROVINCE OF IYO

The records are scant regarding the pottery of this province. The older pottery is exceedingly rare. The few potters who worked in the province came from other parts of the empire, and judging from the objects in the collection the pottery had no special merit.

MATSUYAMA (Case 12)

In 1790 the governor of Iyo invited a potter from Kiyomizu, Kyōto. The oven was erected in a garden east of the castle of Matsuyama, and the work following Kyōto models continued for a short time. The pieces bear the impressed mark *Yoshū Matsuyama,* and are of extreme rarity.

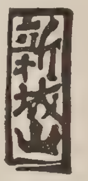

1343

1343. Dish. D. 4$\frac{7}{16}$ in. Dull fine brown clay, warm gray glaze, light gray overglaze running inside. *Yoshū Matsuyama* (imp.). 1790

SHINSHIROYAMA

A covered jar modeled with some skill is believed to be the work of a potter who established an oven near the mountain village of Urabe. The clay closely resembles that of Suyehiroyama.

1344*. Covered jar. H. 6¼ in. Sides ribbed by vigorous lathe-marks interrupted by nine indented vertical lines. Shoulder rounded with six deep indentations. Fine hard light brown clay, brown Seto glaze, white overglaze flecked with light fawn running. Inside, transparent glaze. *Shinshiroyama* (imp.). 1860



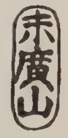
1344

SUYEHIROYAMA (Case 12)

In 1867 a potter by the name of Jensuke Kawano came from Bizen and established a pottery at Minatoyama, near Imabari. He made flower-vases, small tea-pots, bowls, etc., signing them with the impressed mark *Suyehiroyama.* In 1874 he made pottery at Shiroyama, and worked for a few years, when he abandoned his pottery and went to Ōsaka.

1345. Large bowl, rim compressed in outline of peach. D. 7½ in. Dull light brown clay. Piece dipped successively in light fawn, white and green glaze, overlapping, forming three distinct areas inside and out. Three spur-marks inside. *Suyehiroyama* (imp.). 1867

1346*. Large bowl. D. 6 in. Similar to last. *Suyehiroyama* (imp.). Small mark. 1867



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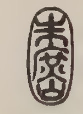


1346

1347. Jar, rapidly swelling above. H. 6¼ in. Fine light grayish fawn clay, unglazed. Large irregular splashes of white, green, and steel-blue glaze on shoulder running. Unsigned. 1867

TOBIMURA (Case 12)

A potter by the name of Tobimura has recently made, among other forms, a semi-porcelain of fine consistency and tasteful designs. Its glaze suggests Balleek. The oven is in Matsuyama.

1348. Tea-cup. D. 3 in. White stone clay, ivory-white glaze. Band of ornamental scallops impressed just below rim. 1892

PROVINCE OF SHIMOTSUKE

With the exception of a few centres in Iwaki, Sado, and Iwashiro, the pottery industry is found in but few places north of the latitude of Tōkyō. Many ovens have been started only to fail after a short time. It has been a matter of extreme difficulty to secure essays of the ovens of some of these northern provinces. With few exceptions the work has nothing to commend it except rarity.

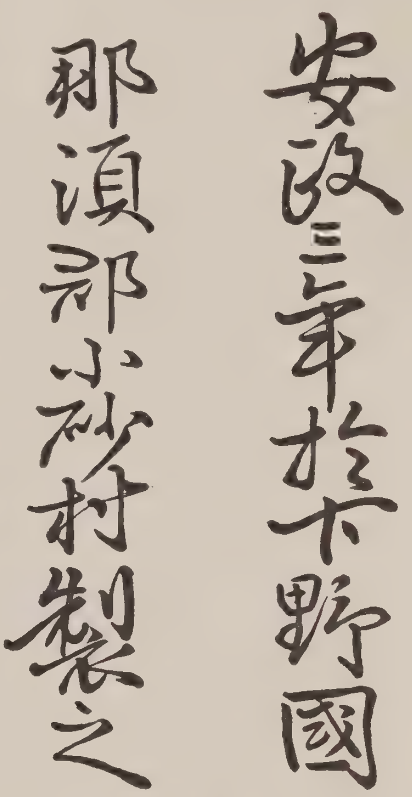
KOSUNA (Case 12)

In 1854 Hanbei Fujita, by order of the governor of the province, established an oven in the village of Kosuna. On his work he was instructed to record the place and date of fabrication. The son of Fujita continued the oven for a short time. Judging from the single piece in the collection the pottery had no special merit.

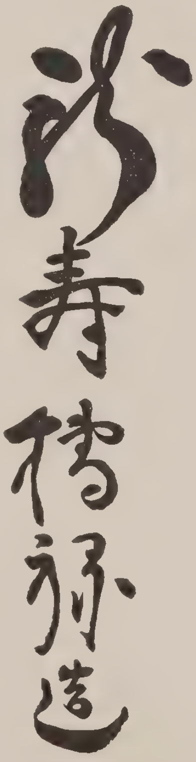
1349. Square bottle. H. 10⅛ in. Hard light fawn clay, thick white glaze. Decoration of pine in clear blue, roughly sketched. Bottom glazed, on which is written in blue the mark, *Ansei san nen, Shimotsuke no kuni nasu-gōri Kosuna-mura ni oite kore wo tsukuru.* 1854

KICHIROKU (Case 12)

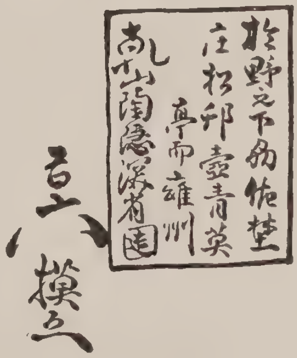
A potter named Ida Kichiroku made pottery for a short time in the village of Sano. A few pieces were decorated after Kenzan style. In 1860 he came to Tōkyō and opened a bric-à-brac shop in Asakusa, and also started an oven. Among other objects he made little figures after Kyōto style. Ninagawa records Kichiroku as coming from Shimōsa. Another authority states that he came from Sano, Kōzuke. This diversity of opinion arises from the juxtaposition of the three provinces. A piece of Kichiroku bears the inscription of Sano, Shimotsuke, which may be regarded as settling the question. Ninagawa further says that after Kichiroku's experience in Tōkyō he went to Ise, where he made pottery after Oribe style. From here he went to Kameyama, Hizen, where he made "blue and white." In the Waggaman collection is a piece marked *Kitsuroku Kameyama*, and this specimen closely resembles a square dish from Ninagawa's collection (see below, Cat. No. 1351), said to have been made by Kichiroku in Shimōsa. I am not able to say whether Kichiroku and Kitsuroku are the same or different potters.


安政三年於下野國
那須郡小砂村製之

1349



1351
(see p. 114)



1350
(see p. 114)

1350. Water-jar. H. 8 in. Light soft clay, thick white glaze. Overglaze, decoration of formal chrysanthemums and leaves in green, brown, and yellow on a dark brown ground. Wave-marks in blue on the white glaze. Written in brown, on the bottom, is the mark *Ya no Kashiu Sano Shōmatsu-mura Koseibaku-tei nite Yōshū Kenzan-toin Shinsei tsukuru Kichiroku kore wo bosu.* (Reduced one half; see p. 113.) 1858

1351. Square cake-dish. W. 6⅜ in. Fine dark fawn clay. Thick dark brown Seto glaze across one half, on other half, thick white glaze. Outside, decoration of wheels and waves in brown and blue. Inside, leaves and flowers in light fawn. *Riujiu Kitsuroku zō* (written; see p. 113). 1858

PROVINCE OF KŌZUKE

The collection contains a very few specimens known to have been made in this province. They are absolutely without merit, and most of them seem to have been made for souvenirs.

ISOBE (Case 12)

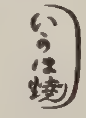
Agano Kiyomizu made pottery in the village of Isobe. The output consisted of common dishes and the like.

1352. Cake-dish. D. 8⅛ in. Dull light brown clay, thick fawn glaze. Inside, areas of rich dark green overglaze. 1840

SENKA (Case 12)

In the village of Ikao, within twenty-five years, a potter, signing himself *Senka,* made a soft Raku pottery with yellowish glaze and coarse crackle. As Ikao is a famous place of resort on account of its hot springs, the pottery is made expressly for souvenirs. The pieces are signed *Senka tsukuru,* and also *Senka* with a square mark which has not been deciphered.

1353. Plate, irregular. D. 4⅞ in. Light fawn clay and glaze. Inside, poem in white with red seal. *Ikao yaki* (imp.). Inside, *Senka tsukuru,* written in red. 1880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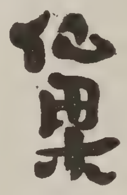

1354

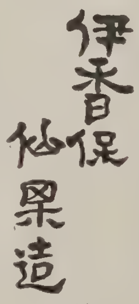
1354. Wine-bottle, with looped handle. H. 6½ in. Soft grayish white clay, light greenish-yellow Raku glaze, coarsely crackled. Tori-i and tree rudely sketched in brown. *Senka Ikao* (written). Impressed mark illegible.

1355. Cake-dish. L. 5⅜ in. Soft whitish-gray clay, thick light salmon Raku glaze, coarsely crackled. Cloth mark impression on bottom. *Ikao Senka tsukuru* (written). 1880

SUWA (Case 12)

The single bowl in the collection, bearing the mark of *Suwa,* is said to have been made in Kōzuke in 1870. Nothing is known about the potter or the oven.

1356. Tea-bowl. D. 4½ in. Light brown clay, dark brown glaze. *Suwa* (imp.). *Hachi-jū san* (inc.). 1870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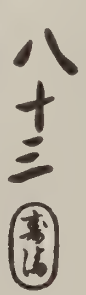

1356

PROVINCE OF HIDACHI

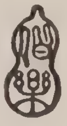
Few records are available regarding the pottery of this province. A number of ovens have existed in the past, but the character of the pottery cannot be judged by the few objects in the collection.

KAIRAKU (Case 12 and Plate VII. 1357)

A pottery was started in the town of Mito in 1830. The pieces, consisting of utensils for the tea ceremony, were signed with the impressed mark *Kairaku*, and are of great rarity. The two specimens in the collection are so remotely unlike in clay, glaze, and design that they might have been made at the two extremities of the empire.

1357. Cake-plate. D. $5\frac{5}{8}$ in. Moulded. Fine light brownish clay, thick olive-green lustreless glaze. Inside, design of a flower in high relief. Within, five spur-marks. Cloth-mark impression on bottom, which shows five or six parallel gouges. *Kairaku* (imp.). 1835

1358. Shallow cup. D. $5\frac{3}{16}$ in. Light yellowish clay, thick yellowish-white glaze. Inside, Tokugawa crest, large and small, in brown. *Kairaku* (imp.). 1835



1357

KASANA (Case 12)

Within recent years a common pottery has been made in Kasana. The output, consisting of jars, teapots, and the like, is for domestic use.

1359. Jar. H. $4\frac{1}{2}$ in. Light brick-red clay, light brown glaze flecked with light fawn, thick fawn overglaze around rim. 1885

1360. Bottle. H. $6\frac{1}{4}$ in. Similar to last.

PROVINCE OF MINO

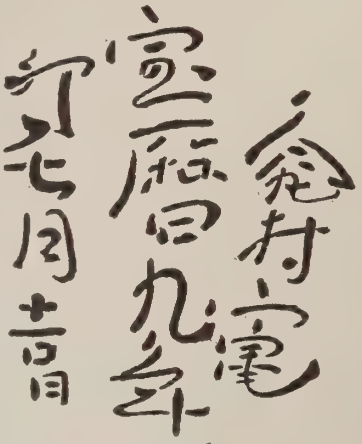
Two hundred years ago white stone pottery and porcelain were made in this province. The famous egg-shell porcelain, so well known to collectors, was also made here. Within forty years little delicate porcelain wine-cups were made in Mino and decorated in Tōkyō with the thickest and brightest of blue painting. These often had an envelope of bamboo basketry inclosing them. Pottery has been made in the province from ancient times, and various allusions to it are met with in Japanese books.

KUJIRI (Case 12 and Plate VII. 1363)

A double gourd-shaped bottle, which might be mistaken for Tamba or Seto, has an incised inscription on its base indicating that it was made in the ninth year of Hōreki in the oven of Kujiri village. This date is equivalent to 1752. In the work

Tōki Shōshi it is recorded that a potter named Katō Yosōbei Kagamitsu established an oven in Kujiri village, Mino, in 1574. He came from Seto. His son introduced Karatsu methods. It is possible that the object under consideration is the work of a descendant of this potter. Gift of S. Bing.

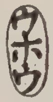
1363. Double gourd-shaped bottle, with fillet representing a cord around centre and forming a looped handle. H. 5¼ in. Fine brown clay, transparent underglaze. Iridescent seal-brown overglaze, with irregular areas of lighter brown. *Kujirimura Kama Hōreki Ku-nen Uno Shichi-gatsu Kichi nichi* (inc.). 1752


1363

YOYAMA (Case 12)

A potter by the name of Yoyama Shichiyemon made black Raku bowls and other objects for the tea ceremony in Gifu in 1860. He signed his work *Uhō*.

1364. Tea-bowl, irregular in form. D. 3½ in. Hard coarse light gray clay, black Raku glaze. *Uhō* (imp.). 1860


1364

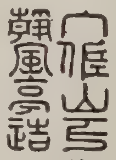
1365. Incense-box, rice-bag with Daikoku. H. 2⅜ in. Light yellowish clay and glaze. *Uhō* (imp.). 1860

TAIGA (Case 12)

A potter by the name of Kono Taiga made pottery at Akasaka in 1867. Among other objects were unglazed tea-pots and ink-stones of hard brown unglazed pottery. He signed his pieces *Taiga Sanka* etc.

1366. Ink-stone. L. 2⅝ in. Fine brown clay, unglazed. Scroll slightly carved on sides. *Taiga Sanka Seifūtei tsukuru* (imp.). 1867

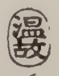
The characters *Taiga* have also been read *Irusa*.


1366

ONKO (Case 12)

Onko of Kiyomizu, after visiting many places, came to Akasaka, when Koku Sen of that place suggested his erecting an oven, and for a while pottery was made after Banko models. He was a skilful and delicate artist, as shown by the refinement of his work.

1367. Tea-pot. D. 2⅝ in. Fine chocolate-brown clay, unglazed. Around rim, delicate fringe of robin's-egg-blue glaze. Cover with same glaze. Pine and plant in black, poem in gold. Cloth-mark impression on bottom. *Onko* (imp.). 1877

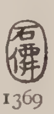

1367

1368. Tea-pot. D. 2⅝ in. Fine light pinkish-brown clay. Surface roughened. Cover and upper portion tinged with gold. Bamboo and poem in gold. *Onko* (imp.). 1880

SEKISEN (Case 12)

This potter was a younger brother of Onko, and made pottery after the same models, using the impressed mark *Sekisen.*

1369. Water-cooler for tea. D. 2⅝ in. Fine light brown clay, unglazed. Flower and poem strongly incised. Inside, rich green glaze. Rim, gilded. Cloth-mark impression on bottom. *Sekisen* (imp.). 1880



1369

GENKŌ (Case 12)

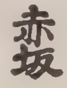
This potter evidently belongs to the family of Onko, and followed the methods of Onko in making pottery.

1370. Comfit-bottle. D. 3¼ in. Fine light brown clay, roughened surface unglazed. *Genkō* (imp.). 1886

AKASAKA (Case 12)

Within recent years a very durable and bright glazed pottery for common utensils has been made in Akasaka, the name of the place being used as a signature.

1371*. Low covered jar. D. 6½ in. Light reddish clay. Bright reddish-brown glaze, strongly mottled with black. *Akasaka* (imp.). 1870



1371

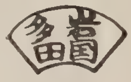
PROVINCE OF SUŌ

Suō is surrounded on all sides by provinces famous for the extent and variety of their fictile products. It has evidently been difficult for Suō to compete with her neighbors in pottery-making, and to-day but few ovens are found within her borders, and in past times but few were known. The old pottery, so difficult to obtain, was either a hard stone product or a semi-porcelain. The clay was finely manipulated, and the work shows great skill and taste. For the following information I am almost entirely indebted to old potters and antiquarians of Suō, to whom I was presented by Mr. Kikkawa of that province.

TADA (Case 13 and Plate VIII. 1372, 1374, 1375)

As early as 1690 a pottery was established at Tada by order of Kikkawa, Daimyō of Suō. A potter named Nishimura was called from Kyōto, and he acted as teacher to Kawada Seihachi, a Tada potter. At the outset the products were sent to Kyōto. For one hundred years the pottery was active, and various forms were made. The material was hard, the glaze in some cases very beautiful, the taste severe. The semi-porcelains, with white glaze and blue decoration, were unique. The marks were *Tada Iwakuni*, or *Iwakuni sei*, impressed or written. The oven became extinct one hundred and thirty years ago.

1372. Tea-bowl. D. 4⅝ in. Fine fawn clay, light gray glaze. At junction of glaze, clay tinged a deep orange. Vertical and irregular lines incised in white Mishima. *Iwakuni Tada*, impressed in fan-shaped panel. 1770



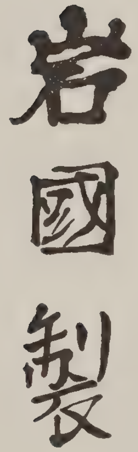
1372

1373. Hanging flower-holder, in form of spiral shell (Terebra). L. 18⅝ in. Hard fawn clay, thick warm gray glaze, not crackled. *Iwakuni Tada*, impressed in fan-shaped panel. 1770

1374. Flower-vase. H. 10¼ in. Hard light fawn-colored clay unglazed. Figure holding gourd for wine, and horse escaping, in light blue, green, and white enamel, with brown outlines. *Iwakuni sei* (written). 1770

1375. Globular jar for cake, flat cover, beveled edge, section of bamboo for handle. H. 7¼ in. Heavy and solid. Hard white stone clay very coarsely crackled and stained. Decoration of bamboo and pine in blue. *Iwakuni sei* (written in blue). 1770

Gift of Sir William H. Van Horne.



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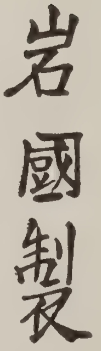

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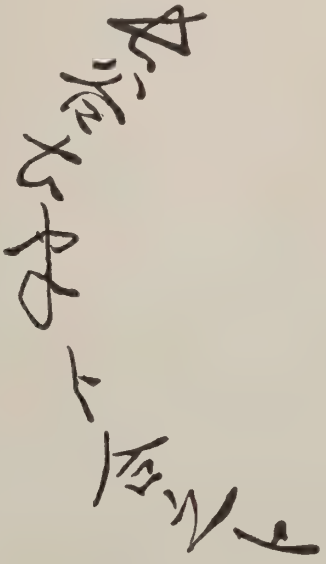

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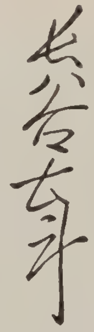


1377

1376. Bowl. D. 5⅝ in. Hard light fawn clay, rich light gray glaze coarsely crackled. *Nagaya* (or *Hase*) *tsuchi han to kore wo awase* (inc.). 1770

1377. Bowl. D. 3⅞ in. Hard light gray clay, light greenish glaze resembling celadon. *Nagaya* (or *Hase*) *tsuchi bakari* (inc.). 1770

1378–1381. Gourd-shaped bottle and bowls. 1770

1382. Flaring bowl. D. 5¾ in. Light salmon clay, warm gray glaze, with delicious tints of purple, light blue, and gray, coarsely crackled. 1770

1383–1385. Bowls and bottle. 1770

1386. Flower-vase. H. 8¼ in. Elephant handles, light yellowish clay, transparent underglaze, light gray overglaze coarsely crackled. 1770

1387. Bowl. D. 5¼ in. Light gray clay and glaze coarsely crackled. 1770

1388. Cake-dish, on three legs, five-lobed, leaf-shaped. L. 12½ in. Hard stone clay, light greenish glaze. Under-decoration of brush-marks in blue near end of lobes. 1770

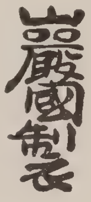
1389. Bowl. D. 5 in. Light salmon clay, rich warm light gray glaze, tinged with clay below. Formal radiating flower design incised in white Mishima. 1770

1390. Flower-vase, cylindrical. H. 11 in. Light clay, thick white glaze coarsely crackled. Bottom indented and glazed brownish-gray. 1770

1391. Cup, exceedingly thin walls. D. 3⅜ in. Fine brick-red clay unglazed. 1770

1392. Bowl. D. 5 in. Hard gray clay with dull brown surface, thick olive glaze lustrous. Rim glazed brown. Conventional flowers and scrolls below rim, and zigzag lines on sides in white Mishima.

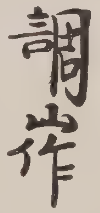
This was obtained in Suō, with the information that it was Iwakuni pottery. It strongly suggests Kōda. 1770



1393. Bowl.

CHŌZAN (Case 13)

One of the earliest potters of Suō of which we have any record produced a hard bluish-white semi-porcelain. It was made by Chōzan, an Iwakuni potter, but differs so much from the work of the Tada oven, that it is separated from it under the name of the potter.



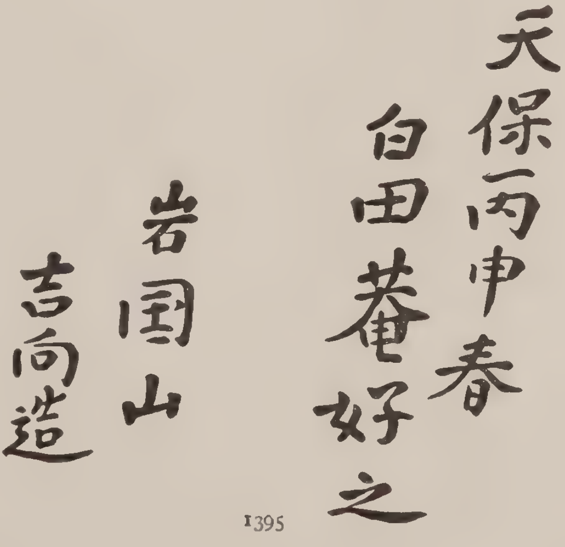
1394

1394. Square tray-shaped cake-dish, on four long octagonal legs. W. 7⅛ in. Heavy bluish-white porcelain with light blue panels. Design scratched out. Rim dark blue. *Iwakuni sei Chōsan tsukuru* (written in blue). 1700

KIKKŌ (Case 13)

Kikkō, from Ōsaka, opened an oven a few miles from Tada in 1832. He made, among other kinds of pottery, a yellow Nankin semi-porcelain with incised decorations. Some of these pieces were signed with his name and date. He also made the usual Kikkō forms, black Raku bowls and the like, with marks similar to those used in Ōsaka. The oven remained active until 1837, when he moved to Shinano.

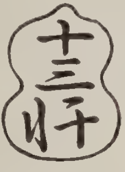
1395. Water-jar, indented in melon form. H. 7 in. Hard white stone clay and glaze. Decoration in indigo blue, consisting of band of fret at top and at base,


天保丙申春
白田菴好之
岩國山
吉向造

1395

and poem. *Tempō hinoye-saru haru. Hakuden-an kore wo. Konomu Iwakuni yama Kikkō tsukuru* (written). 1835

1396. Square covered box, with looped handle. W. 5¾ in. Soft light fawn clay. Inside, light fawn glaze. Outside, greenish-white glaze strongly crackled. Over-decoration of pine in brown. Incised inscription on cover filled with gold. *Kikkō* (imp.). On cover, *Toshun ishoku nashi* (inc.) (in Case 6). 1835



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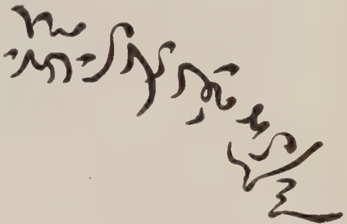
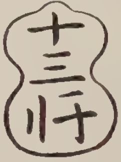




1398

1397. Black Raku bowl. D. 4¾ in. *Jūsan-ken* (imp.). 1832

1398. Raku tea-bowl. D. 4½ in. Light warm gray clay, rough thick black Raku glaze, with small whitish areas showing through. *Jūsan-ken* (imp.). *Iwakuni ni oite kore wo tsukuru* (inc.). 1835

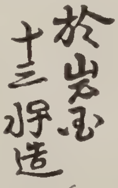
1399. Deep Raku tea-bowl. D. 4 in. Light red Raku glaze coarsely crackled with grayish area on one side. *Jūsan-ken* (imp.). 1835

1400–1403. Various pieces. *Jūsan-ken* (imp.). 1835

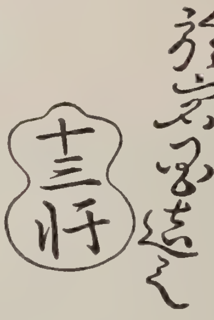
1404. Box, fan-shaped. W. 4⅛ in. Soft light salmon-colored clay and glaze. Over-decoration of leaves in green and yellow shaded with red outlined with black. *Jūsan-ken* (imp.). *Iwakuni ni oite kore wo tsukuru* (inc.). 1835

1405. Box, fan-shaped. W. 3⅞ in. Thick yellowish glaze. Outside, rich green glaze. On top deep orange glaze, with over-decoration of flattened spirals in red. Characters in relief, gilded. *Jūsan-ken* (imp.). 1835

A fine piece of work.



1406

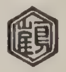


1404

1406. Deep bowl. D. 3¾ in. Heavy white semi-porcelain clay, thick deep orange glaze. Design of dragon and flames deeply incised. Inside basal ring, dark brown glaze. *Iwakuni ni oite Jūsan-ken tsukuru* (inc.). 1835

1407. Cylindrical flower-vase. H. 9{11/16} in. Light drab clay, rich orange glaze, crackled, iridescent. Clouds, flames, and dragon vigorously incised.
Tsuru, in hexagonal panel (imp.). 1835

Gift of Henry O. Havemeyer.



1407

1408–1411. Various pieces similar to last. Unsigned. 1835

AJINA (Case 13)

In the little village of Ajina, on the Iwakuni River, an oven was built in 1869, and continued active until 1882. The work was vigorous and in good taste. With one exception none of the pieces in the collection are signed.

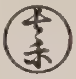
1412. Large flaring bowl, flattened in form of square above. D. 6⅞ in. Hard fine brown clay, thick light gray glaze. Rough over-decoration of flowers, leaves, and vine in brown and grayish-blue. Resembles old Nagato. 1869

1413. Bowl. D. 4½ in. Fine light fawn clay grained with darker colored clay, clear shiny transparent glaze. Decoration of flower and leaves in white slip outlined in brown, and brown pine needles. 1869

1414. Flattened globular bottle, long cylindrical neck. H. 6 in. Fine brownish clay, rich fawn glaze coarsely crackled. Vigorous drawing in dark brown of fruit and leaves. 1869

1415. Square cake-tray, corners flattened. L. 6 in. Fine cream-white clay. Inside, ornamental border and landscape in purple, green, and yellow lined with black. 1869

1416. Rectangular cake-tray, four short fluted legs. L. 7¼ in. Soft yellowish clay, thick white glaze glistening, with splash of bright green glaze. Landscape in purple. *Chōraku* (imp.). 1869


1416

KIMPEIZAN (Case 13)

A potter named Kimpeizan started an oven near Iwakuni early in 1874, and continued for some years. The pottery was of white clay and white glaze.

1417. Flower-vase, elongate oval. H. 8¾ in. White clay and glaze crackled. Two bands of formal leaves moulded and applied. Scallop around border in relief. 1874

1418, 1419. Plate and flower-holder. White clay and glaze. 1874

PROVINCE OF SADO

Though the island of Sado has produced little in the way of pottery, yet the work of Kintaro is regarded as having considerable merit. It certainly is most distinctive in its character. Kintaro's work appealed to the severest tastes of the tea cult. In latter years Jōzan and Tomitaro have also made a distinctive pottery less severe in taste.

KINTARO (Case 13)

In the early part of this century Kintaro, of Aikawa, went to Kyōto to learn from its potters the higher secrets of the art. Before leaving his native place he had made a form of hard pottery as well as a kind of Raku. The hard pottery of the first Kintaro is very characteristic. It is made of yellowish-white clay, with greenish or brownish glaze, and gives out a ringing sound. The pieces are usually in the form of bowls, or shallow dishes, moulded, and bear the incised marks of *Sa Kin*, or *Sashū Kintaro tsukuru*. Specimens of the above description may be accounted as the work of the first Kintaro, with an age of ninety years or more. Native records state that Gombei, of Niiho, brought six potters from Shigaraki, Ōmi, to Sado, and here they worked for several years. To these potters must be attributed pieces bearing the impressed mark *Kintaro*. These pieces were invariably identified as Shigaraki, Ōmi, by experts in Japan, until the obscure mark was deciphered. They are extremely rare. The Kintaro pottery continued for three generations, when the work was abandoned, and the potters then worked for Miura Jōzan. I have not been able to separate the work of the three generations.

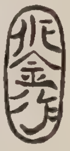
1420. Bowl. D. 4¾ in. Hard ringing yellowish clay, dull whitish underglaze, light brown overglaze without gloss. *Sashū Kintaro saku* (inc.). 1800

1421. Incense-box (Bull). L. 2⅞ in. Hard stone clay, light fawn underglaze, dark bright brown Seto glaze. *Sa Kin saku* (imp.). 1800

1422. Hanging flower-holder. H. 3$\frac{9}{16}$ in. Roughly modeled. Dead brown clay, dark greenish glaze with blue drops. *Sa Kin saku* (imp.). 1800

1423. Boat-shaped dish. L. 7¾ in. Moulded. Hard brown clay, thick opaque greenish-gray glaze. Band of flowers about rim, and a mass of flowers on side in relief. Unsigned. 1800

A unique example.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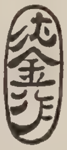
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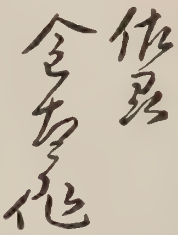
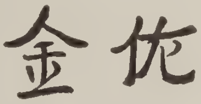

1420

1424. Deep fan-shaped dish. L. 7¼ in. Moulded. Dark reddish stone clay, thick gray glaze. Star-shaped figures in relief. *Sa Kin* (inc.). 1820

1425. Circular cake-dish. D. 6⅛ in. Moulded, fluted. Light fawn clay, opaque greenish-gray glaze, flowers in high relief. *Sa Kin saku* (inc.). 1820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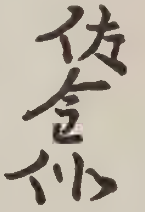
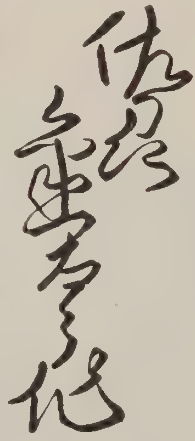

1425

1426. Melon-shaped dish, resting on rounded knobs. L. 7⅝ in. Hard light brownish clay, green underglaze, greenish-white overglaze. *Sashū Kintaro saku* (inc.). 1837

1427. Shallow boat-shaped dish. L. 6½ in. Hard reddish clay, greenish-gray glaze. *Sashū Kintaro saku* (inc.). 1842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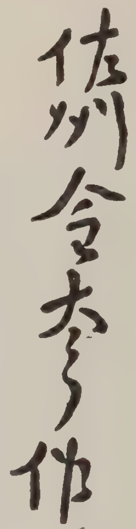
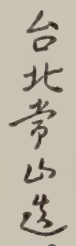

1426

JŌZAN (Case 13)

Miura Jōzan, though employing some of the last Kintaro potters, made pottery of an entirely different character. In some of his work he used the clay from the gold mines of Sado. One form has a reddish clay with thick white curdled glaze. Another essay is a sake bottle copied directly from a Tamba form, even to the drawing of a stork after Ōkyo. The work bears the impressed marks *Sado*, *Jōzan*, etc.

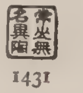
1428. Low jar. H. 4½ in. Fine warm brownish-gray clay, transparent underglaze, gray overglaze, showing white in wide cracks. *Daiboku Jōzan tsukuru* (inc.). 1875

1429. Flower-holder. H. 4½ in. Thick and heavy. Coarse reddish clay, fat white glaze, curdled. Encircling and vertical lines incised. *Jōzan* (imp.). 1875


1428

1430. Wine-bottle, oviform, short neck and spout. H. 6 in. Coarse dark brown clay, transparent underglaze, dark warm gray overglaze mottled. Crane in white with brown underglaze showing through for tail feathers, neck, and legs.
Sado Jōzan (imp.). 1875

1431. Tea-cup. D. $3\frac{5}{16}$ in. Fine red clay, thick cream-white glaze contracting in fissures exposing red clay beneath.
Jōzan Mumei-i Tō (imp.). Gift of S. Takenaka. 1880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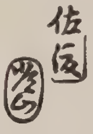

1430

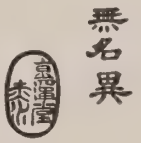
TOMITARO (Case 13)

In 1860 Tomitaro Ito opened an oven in Aikawa, and made little wine-cups and tea-cups of red clay and transparent glaze. The sides of the cups have poems written in deeply impressed characters, accompanied by the impressed mark *Tomitaro.*

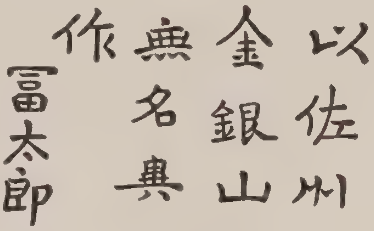
1432. Tea-cup. D. $2\frac{1}{2}$ in. Fine red clay, transparent glaze. Inscription impressed: *Sashū Kinginzan Mumei-i wo motte tsukuru* and *Tomitaro.*

1433. Wine-cup. D. $2\frac{1}{4}$ in. Mask inside and out. Bright light red clay and glaze. Inside, face in white and blue. *Mumei-i* and *Keitandō Sekisui* (imp.). 1875

1434. Wine-cup. D. $2\frac{5}{8}$ in. Fine light red clay unglazed.
Sado Kinginzan Mumei-i Saku Sekisui (imp.). 1880



1433



1432

KIMBEI (Case 13)

A potter named Kimbei, some fifty years ago, made pottery at Aikawa for a short time. From the resemblance of his work to Shigaraki, he was probably one of the Ōmi potters brought to Aikawa by Gombei.

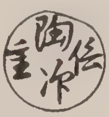
1435. Oil-bottle. H. $3\frac{1}{4}$ in. Dull light reddish brown clay, fawn glaze running down from neck in long streams; fret impressed about shoulder.
Kimbei (inc.). 1835

SADO IN GENERAL (Case 13)

Other specimens recognized as Sado, but not specifically determined, are here included.

1436. Receptacle for sweet sake, in form of mythological turtle. L. $6\frac{5}{8}$ in. Reddish clay resembling Bizen, thin transparent glaze. Poem incised. *Kinrin Godaibō* and kakihan (inc.). 1820

1437. Plate. D. 6 in. Modeled by hand. Hard warm gray clay, ringing, dull red glaze. Scrolls deeply incised. Slightly crenulated rim.
Tōshi Nōbushige (imp.). 1840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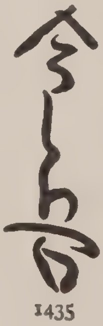
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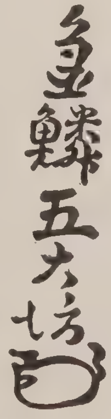
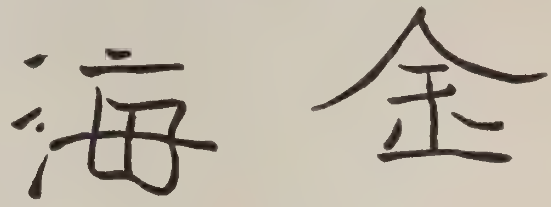


1436

1438*. Large bowl. D. $4\frac{3}{8}$ in. Thick and ringing. Dark brownish clay, warm grayish glaze. Base with cross-grooves. On side, *Kinkei* (inc.). 1800



1438

PROVINCE OF AWAJI

But few records are obtainable concerning the pottery of this province. In the last twenty years an enormous amount of pottery with clear green and yellow glazes undecorated has been made for the foreign market. The province can preserve with pride the memory of Mimpei, one of the great potters of Japan.

MIMPEI (Case 13 and Plate VII. 1439)

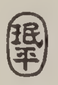
In 1830 Shūhei, the Kyōto potter, went to Igano village, and there became acquainted with a doctor named Mimpei, who, interested in the potter's art, studied with Shūhei, and traveled about Awaji in search of clays. In this experience Mimpei became a potter. His work shows taste and originality, though the Kyōto influence is strongly marked. Examples of his work are extremely rare.

1439. Cake-plate, thick walls. D. $6\frac{7}{16}$ in. Coarse dark reddish-brown clay, transparent underglaze, thick clear white overglaze, lustrous. Very coarsely crackled. Over-decoration of bird and vine in brown showing light olive-brown in thinner portion. Outlines scratched through brown, exposing white glaze below. *Mimpei* (imp.). 1830

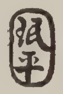
Type Ninagawa. Vol. V., Fig. 18.

1440. Similar to last. D. $7\frac{3}{8}$ in. *Mimpei* (imp.). 1830

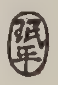
1441. Flower-vase. H. $10\frac{1}{4}$ in. Long looped handles with animals' heads. Coarse grayish clay, thick dull reddish-brown glaze. Outside, roughened surface and strong lathe-mark. Inside, thick light gray glaze. Wide left-hand spiral on bottom. *Mimpei* (imp.). 1830



1439



1440



1441

These three specimens are of great rarity.

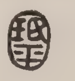
SECOND GENERATION

The first Mimpei died when his son was an infant, and a nephew of Mimpei, named Sampei, carried on the work for a while. When the son, in 1865 or thereabouts, finally assumed control of the pottery he used marks similar to, if not the same as, those used by his father. His work was in Awata style, and bowls with light glaze and decoration in bright colors may be regarded as second Mimpei. These bowls have high basal rings with single notch, dull glaze, and well executed designs, usually of flowers. The form of bowl most highly esteemed, and the rarest, has for its decoration a red prawn.

1442. Bowl. D. 4¼ in. Fine fawn clay, yellowish-white glaze. Over-decoration of prawn in bright red, green eyes, back touched with gold. *Mimpei* (imp.). 1865

1443. Bowl. D. 4⅝ in. Clay and glaze similar to last. Cranes and pine in green, dark brown, and red touched with purple and gold. *Mimpei* (imp.). 1865

1444, 1445. Bowls. *Mimpei* (imp.).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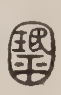
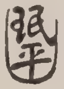

1443

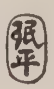
1446. Set of five tea-cups. Each one decorated with different flowers in bright colors.

1447, 1448. Bowls. *Mimpei* (imp.). 1865

1449. Water-jar, with twisted handles. H. 6¼ in. Elaborate drawing of flowers in bright colors. *Mimpei* (imp.). 1865

1450. Water-holder, for ink-stone, in form of tea-pot. D. 2⅝ in. Hard white porcelain clay, bright yellow glaze. Dragon, flames, etc., incised. *Mimpei* (imp.). 1865


1447

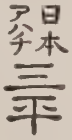

1449

SAMPEI (Case 13)

Sampei established an oven of his own, and his work, so far as known, is a hard ringing pottery with bright yellow, rarely green, glaze. He also made similar pottery with bright yellow, blue, and purple glazes. The mark *Sampei* is rarely seen. Within recent years the western market has been flooded with bright yellow and green dishes known as Awaji. These are unsigned, and are probably a product of Sampei's oven.

1451. Food-bowl. D. $6\frac{5}{16}$ in. Fine cream-white clay, rich dark yellow glaze crackled. *Nippon Awaji Sampei* (imp.). 1880

1452. Box, drum-shaped. D. 3½ in. Fine cream-white clay, cover and bottom light fawn glaze. Body showing fine wood graining in red and orange. *Nippon Awaji Sampei* (imp.). 1885


1451

AWAJI IN GENERAL (Case 13)

The following pieces consisting of incense-burner, brush-holder, wine-bottles, lamp-rest, etc., are identified as Awaji. Some of them may be by the original Mimpei, but they are unsigned and nothing is known about them.

1453. Incense-burner, supported on three short legs. H. 2½ in. White porcelain clay, light yellow glaze with irregular areas of green glaze on separate portions of surface. Interspaces in green glaze in the form of chrysanthemum leaves, gilded and outlined in red. 1840
This may be the work of the first Mimpei.

1454–1459. Various pieces of Awaji. 1840–1880

PROVINCE OF BUZEN

Though little pottery is made in Buzen to-day, yet in past times its first important advance, like that of Satsuma, Higo, and other provinces, dates from the advent of Korean potters in the latter years of the sixteenth century. Since that time potteries have been started in Kaharu and other places.

AGANO (Case 14 and Plate IX. 1460, 1469)

The pottery known as Agano takes its name from the town in which it originated. Kijō, a Korean potter brought from Korea with Hideyoshi's army, built an oven in Agano, and began making pottery with coarse clay and black glaze after Korean models. Later a reddish clay was used and a thick purplish-brown glaze with a surface which the Japanese in their descriptions likened to a melon. No signature is known. This early oven became long since extinct.

Within sixty years an oven was started in Agano, where large bowls of extraordinary lightness were made of a light yellow clay and transparent glaze. Other bowls were of a harder clay and white glaze. In some is seen an overglaze of robin's-egg-blue running from the rim or radiating inside from the centre, sometimes alternating with a rich brown glaze. These pieces are unique in character and unmistakable.

The characters for Agano may be read Ueno and also Kōzuke, the name of a northern province.

1460. Tea-bowl. D. 4½ in. Light brick-red clay, thick reddish-brown glaze strongly curdled. 1600

Type Ninagawa. Part V., Fig. 25.

1461. Deep cup. H. 2¾ in. Rim with five slight indentations. Dull light brownish clay, thick light olive glaze. 1630

1462. Covered vessel. H. 4 in. Thick and heavy. Mythological lion and ball forming knob for cover. Brownish clay, light warm gray glaze, surface roughened. Slight vertical impressions. 1650

1463. Bowl. Similar to 1460, though differing in form.

1464. Flower-vase. H. 8⅝ in. Light brownish clay, light olive underglaze, large areas of light olive and golden-brown overglaze. 1750

1465. Jar. H. 3⅜ in. Thick and heavy. Fine reddish-brown clay, thick light olive glaze with thick splashes of overglaze of same color. 1750

1466. Jar, with pottery cover. H. 6¼ in. Dull brown clay, thick greenish-yellow glaze running halfway down from rim in thick drops. Inside, glazed. 1780

1467. Bowl. D. 3⅜ in. Light brick-red clay, coarse white particles intermixed. Rich chocolate-brown glaze spotted with green and light fawn overglaze. 1800

1468. Shallow bowl. D. 5⅜ in. Light yellow clay and glaze, greenish-blue overglaze in irregular areas about rim, bordered by dark olive-green in places. Inside, same overglaze radiating from centre. 1820

Type Ninagawa. Figured on unpublished plate.

1469. Bowl. D. $4\frac{7}{16}$ in. Light yellowish clay and glaze. Rich greenish-blue overglaze in large areas running from border, flecked with blood-colored areas mottled with dark spots. Inside, same glaze radiating from centre. 1820

1470. Bowl. D. $4\frac{3}{8}$ in. Dull yellowish clay and glaze. Inside, radiating lines of greenish-blue, and rich dark golden-brown overglaze alternating. 1820

1471. Bowl. D. $5\frac{3}{8}$ in. Exceedingly light and thin. Fine light yellowish-fawn clay and glaze, not crackled. 1830

1472. Bowl. D. $4\frac{1}{2}$ in. Light reddish-fawn clay, clear, light gray glaze. 1830

1473, 1474. Bowls. Similar to 1471.

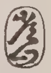
1475. Flower-vase, elephant handles. H. $9\frac{3}{8}$ in. Light fawn clay, rich fawn glaze with lighter fawn overglaze mottled with golden-brown and blue. 1860

1476. Flower-vase. H. $11\frac{1}{2}$ in. Thick and heavy. Hard light brown clay, lustrous light brown glaze with light gray overglaze running. 1860

JŌZAN (Case 14)

Jōzan made tea-pots with olive-gray Agano glaze. No information is at hand regarding the potter.

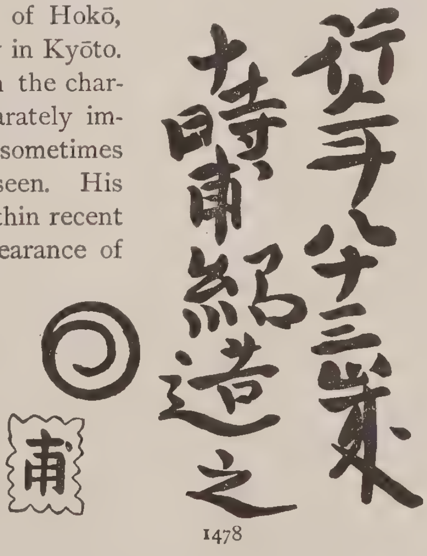
1477. Water-holder, in form of tea-pot. H. 3 in. Fine chocolate-brown clay, olive-gray glaze. *Jōzan* (imp.). 1840



1477

HOSHŌ (Case 14 and Plate IX. 1478)

In 1758 Hokō, a descendant of Totoki Hokō, obtained a government monopoly for the sale of pottery. In 1801 a descendant of Hokō, calling himself Hoshō, studied the art of pottery in Kyōto. Returning to Agano, he made pieces signed with the character *Ho* in panel, and usually a spiral line separately impressed. The character *Sei*, instead of *Ho*, is sometimes met with in his work. The mark *Taka* is also seen. His pottery has evidently been stored away, as only within recent years has it appeared. Whether the fresh appearance of some of the pieces is due to storage, or whether they are recent copies, it is difficult to say; at all events the apparently new pieces are not uncommon.



1478

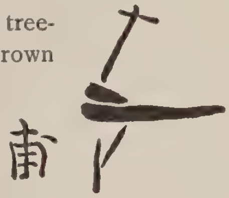
1478. Hanging flower-holder, roughly turned. H. 7 in. Coarse hard brown clay with white granules. Large splash of very dark brown glaze with narrow running streams of thick white glaze crackled. Front depressed, and cross-lines deeply cut. *Gionen hachi-jū san-sai Totoki Hoshō kore wo tsukuru* incised, and *Ho* in digitated square panel and spiral line impressed. 1801

1479. Gourd-shaped tea-jar. H. 2⅞ in. Hard light fawn clay, light reddish tinge; thick lustrous dark brown glaze, with rich mottled brown overglaze and flecks of thick white glaze crackled. A four-petaled figure in relief on side. *Ho* and [kakihan ?] (inc.). 1801

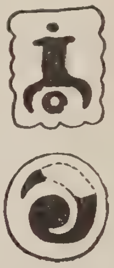
1480. Flower-vase. H. 10½ in. Modeled in form of tree-trunk. Rough and heavy. Brown clay, rich deep maroon brown glaze, irregular splash of light greenish-blue and fawn overglaze. Fine thread-mark. *Ho* and spiral (imp.). 1801

Gift of Thomas E. Waggaman.

This object is interesting as being identical in glaze to the bowl No. 1467, which is unquestionably Agano, Buzen.



1479



1480

1481. Flower-vase. H. 12⅜ in. Light fawn clay, thick bluish-green glaze with large areas of olive mottled. *Ho* and spiral (imp.). 1801

Gift of W. S. Bigelow.

DENKŌ (Case 14 and Plate IX. 1483)

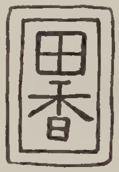
An oven was started in the village of Kaharu, in the district of Takawa, in 1856 or thereabouts. A variety of pottery was made. The mark *Denkō* arises from a conceit peculiar to the Japanese of taking a character from each of two different words, as illustrated in Tōshirō, Ninsei, and others. In this case the first character of the village and of the district are taken, and, pronouncing them in the Chinese way, we have Ka = Den and Ta = Kō.

1482. Cylindrical flower-vase. H. 18⅜ in. Coarse gray clay, white glaze, splash of green glaze running down one side. *Denkō* (imp.).

(On top of Case 14.) 1856

Gift of W. S. Bigelow.

1483. Cake-dish. D. 7 in. Moulded. Rim with five deep scallops representing a flower. Dull light drab clay, rich light green glaze flecked with gold and yellow. *Denkō* (imp.). 1856



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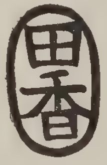

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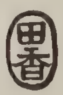
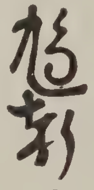


1484

1484. Jar. H. 5½ in. Coarse light drab clay, richly crackled Satsuma-like glaze. *Denkō* (imp.). 1856

KŪ-KEN (Case 14)

A deep dish bearing the mark *Kū-ken* has all the appearance in clay and glaze of Buzen pottery, and so is placed here provisionally.



1485

1485. Bowl, for rinsings. D. 5 in. Roughly modeled in form of bag with fillet of clay around it to represent cord. Light brown clay, light greenish-olive glaze, with rich bluish-green overglaze flecked with white and golden-brown. Cloth impression on bottom. *Kū-ken* (imp.). 1800

BUZEN IN GENERAL (Case 14 and Plate IX. 1486)

The tea-jars are quite distinct from those of other provinces, though a few approach in appearance those of Chikuzen.

1486. Tea-jar. H. 3¼ in. Light dull reddish-brown clay, thick fawn glaze without lustre, splash of rich brown overglaze around shoulder running, lustrous. 1600

Type Ninagawa. Figured on unpublished plate.

1487. Tea-jar. Similar to last. 1600

Type Ninagawa. Figured on unpublished plate.

1488–1495. Various forms of tea-jars. 1600–1780

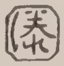
PROVINCE OF IZUMI

The pottery ovens of this province are limited to Sakai and its immediate neighborhood. The myth that Gyōgi first introduced the potter's wheel into Japan mentions Sakai as the place where he first used it.

MINATO (Case 14 and Plate X. 1501, 1505)

The founder of Minato pottery is said to have been Doraku, known as Kichibei, a brother of the third Raku. He came to Sakai in 1655. Having no son to succeed him, he adopted a Kyōto potter named Yahei, who is recognized as the second generation. The third generation, known as Kichiyemon, died in 1750, the fourth in 1787, the fifth in 1831, the sixth in 1849, the seventh in 1852. All these were known as Kichiyemon. The eighth generation assumed the name of Kichibei, and died in 1861–1864. The present generation resumed the family name of Kichiyemon. For these statements I am indebted to Mr. Yamanaka. Ninagawa says that in the latter half of the eighteenth century the yellow glazes were introduced, and the mark *Minato* was first used. Still later the mark *Minato Yaki* was impressed upon the pieces. I have not been able to separate the work of the various generations, and have classified them simply by their appearance of age. The pottery was after the nature of Raku, being soft and light, and usually having a transparent underglaze and a dull dark yellowish overglaze. In some cases a bright green glaze occurs, and in the smaller pieces white, yellow, and green glazes are seen together. The rarest are the early gray and the purple and blue glazes. Unglazed specimens are also known.

1496. Shallow beaker. D. 5⅛ in. Fine fawn clay, glistening gray underglaze, yellowish below. Brush-marks in white turning to deep gray. Lathe-marks strongly marked. *Minato* (imp.). 1800


1496

1497*. Ash-holder. D. 6¾ in. Fine light fawn clay. Outside, unglazed. Inside, light yellow transparent glaze. Lattice-work impressed on opposite sides. *Minato yaki* (imp.). 1830

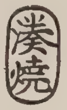
1498. Flower-holder, bottle-shaped. H. 6⅝ in. Fine yellowish clay, deep orange glaze. Rough vertical grooves about neck. *Minato yaki* (imp.). 1830

1499. Dish, in form of Haliotis. D. 8 in. Light fawn clay, deep dull yellowish-brown glaze. Inside, splash of rich green glaze glistening. *Minato yaki* (imp.). 1830

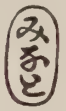
1500. Incense-box, in form of priest's drum. D. 1⅞ in. Moulded. Shiny salmon-colored glaze with greenish streaks. *Minato yaki* (imp.). 1830

1501. Handled beaker. D. 3⅞ in. Strong lathe-marks. Fine fawn clay and glaze, green overglaze on rim. Under-decoration of fern sprouts in black. *Minato* (imp.). 1830

Unique specimen.



1500



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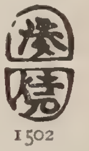


1502

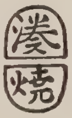
1502. Shallow beaker. D. 4¾ in. Fine fawn clay, rich blue and purple glazes. *Minato yaki* (imp.). 1840

Rare form.

1503. Vessel for candle-snuffings. H. 2⅝ in. *Minato yaki* (imp.). 1840

1504. Box, in form of peach. L. 2½ in. Moulded. 1840

1505. Jar, shape of money-bag, with fillet of clay in form of cord around constricted neck. H. 6$\frac{3}{16}$ in. Yellowish-white clay, thick light yellow glaze, darker areas. *Minato yaki* (imp.). 1850



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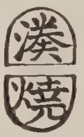
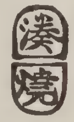


1505

1506–1511. Various pieces of Minato. Signed. 1840–1870

1512. Square box. Mark obscure.



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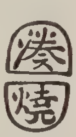

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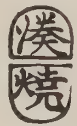

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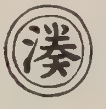

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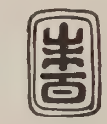
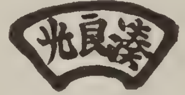


1512

1513. Leaf-shaped dish, with leaves in relief inside. D. 5⅛ in. Glistening rich brown glaze, bottom rough. *Minato Ryōkō*, in fan-shaped panel (imp.). 1850



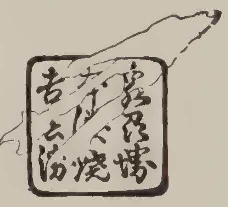
1513

KICHIYEMON (Case 14 and Plate X. 1514, 1515)

In the early part of the century one of the Kichiyemons, probably the fifth, made a peculiar light, thin pottery in the form of large vessels for serving food, wine-vessels, flower-holders, etc. These were impressed with a square mark giving the name of the province and village, with the further information that the object was the true Minato bake of Kichiyemon. As the objects in the collection having this mark appear to be recent issues, I have ventured to regard them all as belonging to the work of the ninth generation. The collection possesses one object with the mark *Kichibei*, and if the preceding account is true, he must be considered as of the eighth generation.

1514. Cake-dish, in form of shallow wooden box on three short legs. D. 6½ in. Dark orange clay and glaze. Inside, white glaze strongly crackled, with decoration of hut and trees in black. Outside, conventional flowers in white slip. Decoration of leaves and scrolls in silver and gold.
Senshū Sakai Hon-Minato yaki Kichibei (imp.). 1780

Mark extremely rare.



1514

1515. Holder for sweet sake, in form of mythological turtle, tail turned over back to form handle. L. 7⅝ in. Light fawn clay. Underglaze transparent, overglaze rich green. Back of turtle moulded; tail and legs incised. Murex on cover moulded in high relief. *Senshū Sakai Hon-Minato yaki Kichiyemon* (imp.). 1850

Pieces of this character are not uncommon, but are rarely signed.

1516. Similar to last. Thin light greenish glaze, light brown overglaze above. Scales on back glazed with white, green, purple, and yellow. Unsigned. 1850

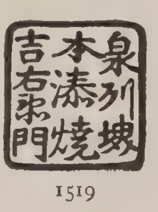
1517. Bowl, very thin. D. 4½ in. Light reddish clay, thin transparent glaze, showing salmon color, with warm gray areas. Plum and nightingale in black and white overglaze. Unsigned. 1850

1518. Screen. H. 5¾ in. 1880

1519. Water-vessel, in form of tea-pot. D. 8½ in. 1880

1520*. Covered dish. D. 8 in. 1880

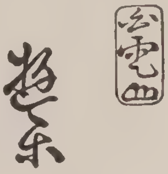
Last three signed *Senshū Sakai Hon-Minato yaki Kichiyemon* (imp.).



1519

1521*. Dish, in form of Haliotis, thin flat cover, with section of bamboo for handle. D. 9 in. Light orange clay, thick orange glaze. Cover with chrysanthemums in relief glazed green, white, and yellow. *Haku unzan* and *Yūraku* (imp.). 1840

This is placed here provisionally.



1521

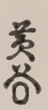
KITANI (Case 14)

A peculiar unglazed pottery, made of the finest sifted clay, clouded with salmon and slaty tints, was identified by Ninagawa as having been made in Izumi. The pieces bear the impressed mark *Kitani.*

1522. Small jar, with flat pottery cover. H. 3 in. Fine fawn clay, large areas of dark slate and bright reddish tinges. Inside, light gray unglazed. *Kitani* (imp.). 1855

1523. Rest for cover, in form of thick ring. H. 1⅞ in. Similar to last. *Kitani* (imp.). 1855

1524. Round box. D. 2½ in. Similar to last. *Kitani* (imp.).



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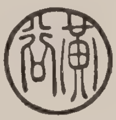
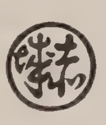


1524

1525*, 1526*. Comfit-bottles, identical in clay and glaze with 1523. *Akagi* (imp.). 1860



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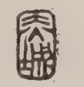
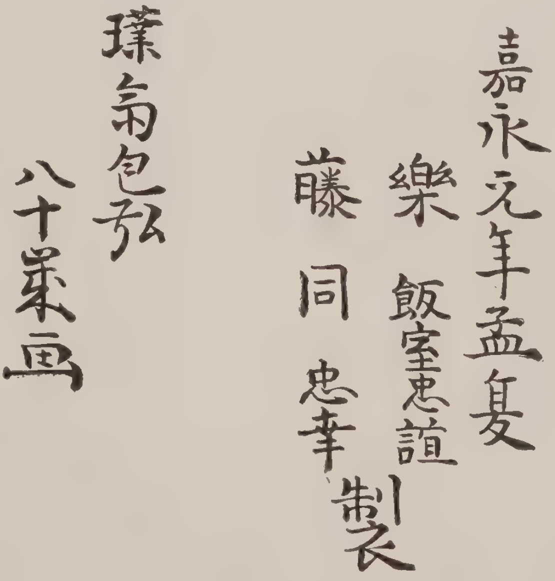


1526

1527–1530. Hai-sen, tea-bowl, bottle for sweet sake, and large bowl. These are identified as Sakai, Izumi. The bowl (1528) bears the mark of *Raku.*



1531 (see p. 132)

IIMURO (Case 14)

In 1848 a potter of Sakai, signing himself Iimuro Tadayuki, made, among other forms, large shallow plates with basket-work woven around the rim.

1531. Shallow plate, with basket-work woven about rim. D. 9¼ in. Salmon clay and glaze with gray areas. Inside, overglaze decoration of stork, tortoise, bamboo, plum, and pine in green, black, white, red, and blue. On bottom, written in black (see p. 131):

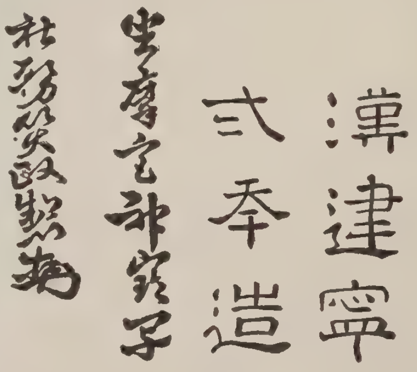
Kaei gannen mōka { *raku Iimuro Tadanobu*
{ *Tō Iimuro Tadayuki sei.*
Hakusai Kanhiro hachi jissai ga. 1848

IZUMI IN GENERAL (Case 14)

1532. Cake-dish. D. 7 in. Mark obscure. 1860

1532

1533*. Incense-box, square, looped handles. Dull green glaze, fluted sides. H. $2\frac{3}{16}$ in. On bottom of cover, *Zamakiu Shimpō utsushi Shiamū Shōsei sei* and kakihan. On bottom, *Kan Kenei ni nen tsukuru* (imp.).


1533

PROVINCE OF SHINANO

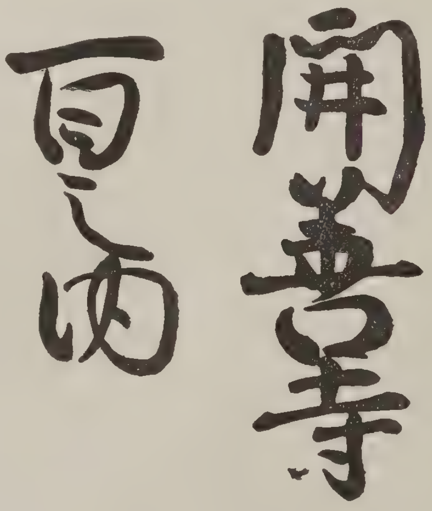
The pottery of Shinano is exceedingly rare. One never finds pieces in the bric-à-brac shops, and it was only by good fortune that Mr. Bunkiō Matsuki, a native of Shinano, secured, through the efforts of his father, a number of specimens, with memoranda about the potters.

IGARA (Case 14 and Plate XI. 1535)

In the latter years of the last century a hard pottery was made in the little village of Igara. Among other objects a hundred bowls were made for the temple of Kaizenji. These bowls had inscribed upon them, in black, *Kaizenji* and *Hiaku No-uchi.*

1535. Bowl. D. 4½ in. Thick and heavy. Hard light stone clay, thick light fawn glaze crackled. 1780

Characters on side as above. Specimen and memoranda were obtained from Ninagawa.



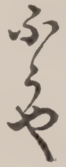
1535

FŪYA (Case 14)

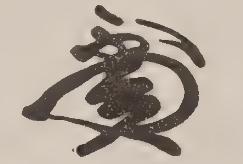
Sujihei built an oven near Matsumoto, and made, among other kinds, Raku pottery. He signed his pieces with a written mark, *Fūya*. A bowl in the collection resembles Sumidagawa as influenced by Kenya. (See MUSASHI.)

1536. DEEP TEA-POT, with curious looped handles, loose double ring in cover. H. 5 in. Thin walls, fawn clay, rough surface unglazed, with small round spots of yellow glaze. *Fūya* (inc.). 1810

1537. BOWL. D. $4\frac{5}{16}$ in. Completely covered with thick white glaze. Outside, bands of lines in diaper, in blue. Two bands of characters for happiness, longevity, etc, in blue, green, yellow, and dark brown. Inside, circles, etc., in blue. Rather thick and heavy. *Fūya* (written). 1810



1536



1537

BOKUSAI (Case 14 and Plate XI. 1538)

Denzo Yoshida lived in upper Suwa in 1830 or thereabouts. He was master of horse to the lord of Suwa. Interested in pottery, he built an oven, and made a kind of Raku with rich green glazes. He signed his work with the pseudonym *Boku.*

1538. OBLONG STAND. L. 9⅜ in. Light reddish Raku clay, heavy white underglaze, covered with thin green overglaze. Upper surface, thick white glaze with gray and fawn colored stains, scaling. Below, strong ribs crossing from opposite corners. *Bokusai zōi, Tempōnen sei* (inc.). 1830

1539. OBLONG BOX-SHAPED DISH. L. 3½ in. Raku clay, heavy white underglaze, thick green overglaze. Unsigned. 1830

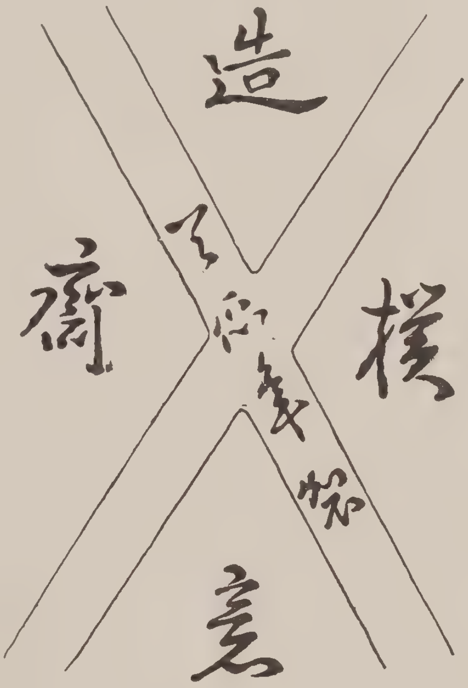
1540. INCENSE-BOX, bell-shaped. H. 2⅓ in. Moulded. Rich green glaze. Panels of scrolls and characters in high relief. Corner panels gilded. Unsigned. 1830

IKICHIRUYA (Case 14 and Plate XI. 1541)

A Raku pottery was made in Suwa in the early years of this century by a potter who was known as Ikichiruya. Examples of his work are exceedingly rare.

1541. FIGURE, mythological lion in heavy Raku pottery, strongly modeled. L. 9¼ in. H. 6¼ in. Rich thick glaze in green, brown, and light yellow, blending. Eyes red and black. Unsigned. 1820

Gift of Meiki Matsuki.



1538

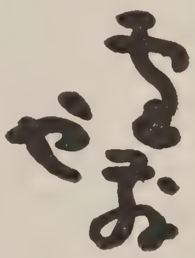
YUKICHIRUYA (Case 14 and Plate XI. 1544)

Iwanami Kizan, being fond of the tea-ceremony, learned the art of making Raku pottery from Kichizayemon, who chanced to be in Suwa in 1840. A small oven was built, and various forms of Raku were made for the tea-service. His pieces were signed with the written mark *Yukichiruya,* which was a poetical name of his house, or with his pseudonym *Tōsō.*

1542. Tea-pot. D. 2⅝ in. Open nozzle, looped handle opposite. Modeled by hand. Dark Raku clay, rich pinkish-fawn glaze splashed with green. Rim and knob gilded. *Yukichiruya* (written). 1840

1543. Round tea-jar, very thick. H. 1¾ in. Dark brown clay, robin's-egg-blue glaze coarsely crackled. Unsigned. 1840

1544. Square box. H. 4 in. Four short legs at corners; flat pottery cover with square knob. Coarse brick-red Raku clay, thick white underglaze, thin light green overglaze. Biwa fruit and leaves in black, green, and yellow. *Tōsō tsukuru* (written). 1840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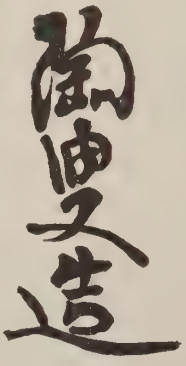

1544

TAKATŌ (Case 14)

In the village of Takatō a common pottery has been made within thirty years which has some resemblance to Takatori.

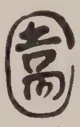
1545. Flower-holder. H. 5⅛ in. Dark reddish clay, dull brown glaze with darker streaks. Light fawn overglaze around neck, streaked with blue. Rough surface. 1870

KIKKŌ (Case 14)

After working at his art in the province of Suō, Kikkō moved to Susaka, in this province, in 1837, and made pottery quite unlike his former work. The only examples in the collection are two shallow dishes, one somewhat after Oribe style, the other with decoration of flowers. The mark *Kikkō* is different from his Ōsaka, Suō, or Tōkyō mark.

1546. Shallow plate, with rim lapped over on four sides. D. $7\frac{1}{16}$ in. Light brown clay, thick light chocolate glaze below. Inside, cream-colored overglaze running over rim, with splashes of green glaze. Decoration of grass in brown and light red. Heavy spiral on bottom. *Kikkō* (imp.). 1837

1547. Rectangular tray, corners beveled, broad flat rim. L. 6¼ in. Light fawn clay, thick white glaze, over-decoration of flowers, dragon, clouds, scrolls, etc., in yellow, blue, green, and pink enamels outlined in black. *Kikkō* (imp.). 1837


1546

PROVINCE OF IWAMI

But little information can be gleaned regarding the pottery of this province. At the present time only coarse kitchen utensils and roofing tiles are made.

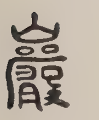
NAGAMI (Case 14 and Plate XII. 1548)

Fifty years ago a potter by the name of Nagami made a soft Raku pottery in the form of tortoises, deer, and mythological figures. These pieces show great skill in modeling, and large objects are extremely rare.

1548. Incense-burner, in form of sacred tortoise, with Jurōjin seated on cover. L. 26¾ in. Fine light gray clay, rich golden-yellow and golden-brown glaze, nearly black in portions. *Iwami Kuni Sangai San Ka Nagami* [?] *kore wo tsukuru* (inc.). Gift of Henry J. Bigelow. 1840

1549. Incense-burner, in form of tortoise. L. 7½ in. Similar to last. *Iwao* (imp.). 1840

1550. Figure of monkey, with small monkey on shoulder. H. 11 in. Light fawn clay, dark gray, nearly black glaze. Face, light brown, shaded with bright red and black, hairs incised. *Nagami Iwao kore wo chō-kokusu* (inc.). 1840



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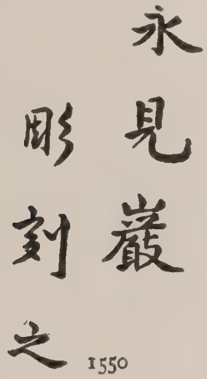

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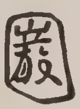

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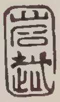

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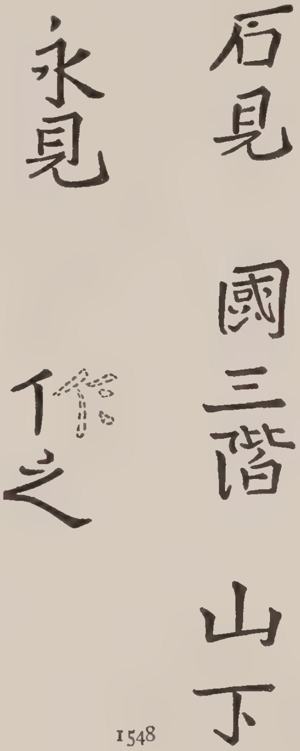

石見國三階山下
永見作之

1548

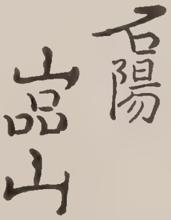
1551. Figure of goat. L. 5 in. Light fawn clay, rich golden-brown glaze with dark areas. *Iwao* (imp.). 1840

1552. Circular dish, moulded in form of fish. L. 4⅝ in. Dark reddish Raku clay and glaze. *Iwa Koshi* (imp.). 1840

SEKIYŌ (Case 14)

Within recent years a potter, evidently a successor of Nagami, has made tortoises and other objects after the old style. The work is much poorer, and the glaze is not good.

1553. Tortoise. L. 7¼ in. Light fawn clay, rich golden-brown glaze with light areas. *Sekiyō Iwayama* (inc.). 1870



1553

PROVINCE OF SURUGA

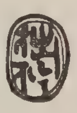
It is difficult to get reliable information about the pottery of this province. The few pieces in the collection possess but little merit. They all seem to have been made in the town of Shizuhata. The little information herein given I got from an old antiquarian in Shizuhata. In this town a kiln has been active for sixty years. The pottery consists of a soft Raku, usually in the shape of incense-boxes and the like, with brown and green glazes. The brown glazed ones closely resemble Ōhi, Kaga.

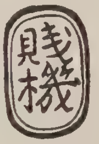
SHIZUHATA (Case 14)

1554. Tea-jar, with nozzle and handle roughly modeled. H. 2⅞ in. Light fawn clay and glaze. *Shizuhata* (imp.). 1800

1555. Round box. D. 2½ in. Cover with Tokugawa crest. Salmon clay and glaze. Rims of box and cover gilded. *Shizuhata* (imp.). 1850

1556. Incense-box (badger). D. 1⅞ in. Modeled by hand. Light brown clay, rich dark brown glaze mottled. *Shizuhata* (imp.). 1860


1554



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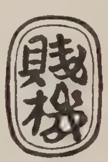
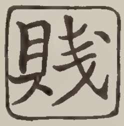


1556

1557. Incense-box (turtle). L. 2⅜ in. Fine light fawn clay, thick light green glaze. *Shizuhata* (inc.). 1860

1558. Bowl. D. 4⅜ in. Reddish-orange clay and glaze, clouded with olive-green overglaze, lustrous. *Shizu* (imp.). 1875

1559. Flaring cup, square rim. D. 3¾ in. Light yellow clay, with graining of light brown in clay, transparent glaze. *Shizu* (imp.). 1875



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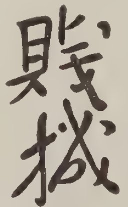
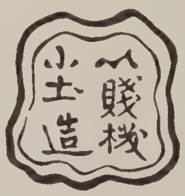
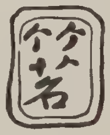


1557



1560. Rectangular tray. L. 9¼ in. Flaring sides, slightly scalloped rim. Light fawn clay and glaze. Inside, white glaze coarsely crackled. Decorations of scrolls and flowers in various colors. *Shizuhatayama no tsuchi wo motte tsukuru* (imp.). 1820

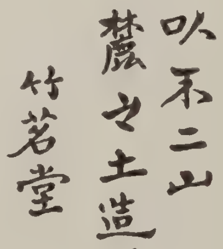
This piece is placed here provisionally.


1560

CHIKU-MEI (Case 14)

An amateur potter, with pseudonym Chiku-mei, made incense-boxes and the like after the style of Shizuhata.

1561. Incense-box (in form of Fuji). D. 1⁵⁄₁₆ in. Salmon clay and glaze, white overglaze running down from top, representing snow. *Fuji fumoto no tsuchi wo motte tsukuru Chikumeidō* (inc.) (made with clay found near bottom of Fujiyama. Chikumeidō).


以不二山
麓之土造
竹茗堂
1561

ŌTA (Case 14)

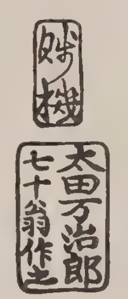
In 1870 a potter by the name of Ōta Manjirō, at the age of seventy years, was making sake cups in the form of masks.

1562. Large cup (mask form). D. 6¼ in. Light fawn clay; lower surface, rich green glaze. Inside, thick white glaze, with hair and eyes purplish-brown, and mouth red. *Shizuhata* and *Ōta Manjirō shichi-jū-ō kore wo tsukuru* (imp.). 1870

SURUGA (Case 14)

Under the provincial name may be placed the single tea-jar attributed to this province.

1563. Tea-jar, double gourd. H. 2⅜ in. Light reddish clay, thick mottled fawn glaze, with mottled-bluish overglaze running. 1830



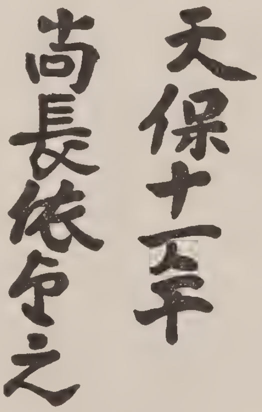
1562

PROVINCE OF KII

The pottery of this province is widely known abroad through the clear light blue and other colored glazes, notably the yellow, green, and purple, with which the western market has been flooded. Pottery similar to this, though of poorer quality, has been made elsewhere in Japan, but the stuff originated in Wakayama. The early work had considerable merit.

KAIRAKUYEN (Case 15 and Plate XIII. 1564, 1567)

At Nishihama, a little west from Wakayama, was the villa of a former Daimyō of the province. The garden of this place was known as Kairakuyen, and here, in the beginning of the century, an oven was built, and pottery was made for the tea-service. Precisely what kinds were made before the advent of Zengoro Hōzen, in 1828, I have not learned. With the advent of Hōzen (the eleventh Yeiraku) it is said an improvement took place in the character of the pottery; at all events the Daimyō of Kii, in acknowledgment of the new glazes introduced by Hōzen, presented this celebrated potter with two seals, a silver and a gold one, on which were the characters *Kahin Shiriu* and *Yeiraku* respectively. Whether these were impressed on pottery made in Kairakuyen, or were used after he returned to Kyōto, I have never clearly ascertained. Specimens thus signed are placed with the family's work under Kyōto. Authorities say that on the death of the Daimyō, in 1844, the oven was closed. I learned, however, at the place that the work continued until 1868. The pottery is also known as Oniwa (Honorable Garden), but the name Kairakuyen is retained, as all the pieces are thus signed.

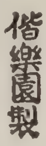

天保十一年
尚長依令之

1564

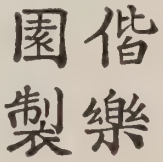
1564. Fire-vessel. H. 4¼ in. Dull drab clay, Jinkō leaves outlined in white slip and glazed a light blue. Ground, thick purplish-blue glaze. *Kairakuyen sei* (imp.). *Tempō jū-ichi nen Shōchō hōdō ye* (written in olive glaze). 1840

Type Ninagawa. Part V., Fig. 29.

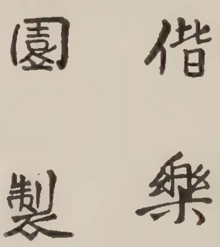
1565. Haisen. D. 5¼ in. Thick and heavy. Fawn clay, light turquoise-blue glaze outside. Under-decoration of waves in white slip. Inside, deep purplish glaze blending with blue on rim. *Kairakuyen sei* (imp.). 1830



1567



1565



1566

1566. Cake-bowl. D. 6⅛ in. Band of diaper perforated about rim. White stone clay, light greenish-blue glaze. *Kairakuyen sei* (written). 1840

1567. Bowl. D. 4 in. Yellowish-fawn clay and glaze. Inside, yellowish-white overglaze. Outside, finely crackled; inside, coarsely crackled. Over-decoration of simple flowers in blue, exquisitely drawn. *Kairakuyen sei* (imp.). 1830

A remarkable example.

1568. Incense-box (boat). L. 3 in. Dark purple glaze. *Kairakuyen sei* (imp.). 1840

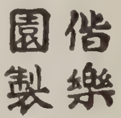
1569. Tea-bowl. D. 4⅜ in. Light salmon clay and glaze. Irregular brush-marks of thick white overglaze. Character and fungus in light purple. *Kairakuyen sei* (imp.). 1840

A curious example.

1570. Bowl. D. 4⅞ in. Thick and solid. Fine drab clay and glaze, encircling lines and vertical zigzag lines in white Mishima. Inside, bands and circles the same. *Kairakuyen sei* (imp.). 1840

1571. Bowl. Same as last. Purple glaze, lines not filled. 1840

1572. Bowl. D. 3½ in. White stone clay, white porcelain underglaze, exposed on bottom. Light blue overglaze running thickly from rim. *Kairakuyen sei* (written in purplish-blue). 1840



1570

1573. Haisen. D. 7 in. Flowers, etc., in white slip glazed purple and blue. 1840

1574. Jar. H. 3⅝ in. Flowers in white slip. Purple glaze. 1840

1575. Fire-vessel. D. 6½ in. Designs in white slip, glazed purple and blue.

All signed *Kairakuyen sei.* 1840

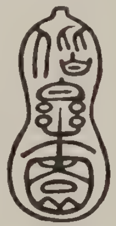
1576. Globular jar, with overlapping cover. H. 4½ in. Dark brown clay, dull transparent glaze. *Kairakuyen sei* (imp.). 1850

1577. Jar. H. 13⅝ in. Thick and heavy. Lathe-marks strongly showing. Coarse warm gray clay, roughened surface, thick very dark purplish glaze. *Kairakuyen* and *Kairaku* (imp.). 1850

On top of Case 15.

1578. Cylindrical flower-vase. H. 8½ in. Strongly turned. Hard fine light gray clay, light golden-brown underglaze, deep brown overglaze running. Long streams of light blue glaze flecked and running. Coarse thread-mark. *Kairakuyen*, in double gourd (imp.). A rare form of mark. 1850

Gift of Frederick S. Dickson.



1578

KAIRAKUYEN RAKU (Case 15)

Records from the Raku family show that Riyōniu (ninth Raku) accompanied Zengoro Hōzen when he was invited to Kii. From the same source I gathered the additional information that the prince of Kii gave to Tanniu (tenth Raku) a stamp with one form of Raku engraved upon it. The Raku signed *Seinei* is said to have been made by Tanniu. The question arises as to which member of the Raku family made Raku pottery in the castle of Wakayama.

1579*. Tea-bowl, flattened on four sides. D. 4⅝ in. Rough light fawn clay, transparent underglaze. Thick dark brown overglaze, coarsely pitted, areas of underglaze showing through. Lines incised on sides. *Kairakuyen sei* and *Raku* (imp.). 1840

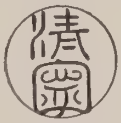
1580. Tea-bowl. D. 4¼ in. Coarse gray clay, thick black Raku glaze. *Seinei* and crest of Tokugawa (imp.). 1840

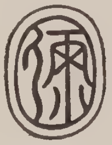
1581. Shallow bowl. D. 5⅜ in. Coarse light pinkish-fawn clay, thick light reddish Raku glaze with greenish-yellow and whitish areas, coarsely crackled. *Seinei* and crest of Tokugawa (imp.). 1840

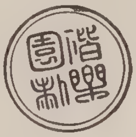
1582. Tea-bowl. D. 4¾ in. Fine fawn clay, light red Raku glaze showing whitish about rim. *Kairakuyen sei* and *Ya* (imp.). 1840

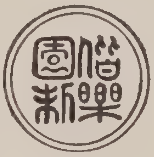
1583. Leaf-shaped dish. L. 7⅛ in. Moulded. Sides strongly scalloped. Drab clay. Outside, dull ochre glaze, lines incised. Inside, shining overglaze. *Ya* (imp.). 1840

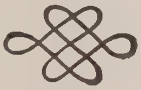
1584. Incense-box. D. 2¾ in. Moulded in spiral. Light buff clay, coarse orange-brown Raku glaze, olive-green in portions. *Kairakuyen sei* and scroll (imp.). 1840


1581






1582


1584

MEPPOTANI (Case 15 and Plate XIII. 1588)

The oven was opened in the village of Meppotani in 1790 or thereabouts. It is said that Mokubei, of Kyōto, and Heikichi, directed the character of the work, and later introduced the celadon glazes. A great variety of pottery was made, and the influence of Mokubei is seen in the moulded forms and rich brown glazes. The work is in pure Japanese style, and forms an exceedingly interesting group of pottery. The pieces are signed with the impressed, written, or incised mark *Zuishi.*

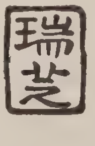
1585. Water-jar. H. 5¾ in. Drab clay, grayish-drab glaze strongly crackled. Landscape with houses in brown. *Zuishi* (imp.). 1790

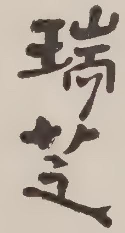
Type Ninagawa. Part VI., Fig. 29.

1586. Tea-bowl, irregular. D. 5 in. Hard light brownish clay, thick greenish-white glaze coarsely crackled. Under-decoration of blue circles with greenish characters. Strong basal ring notched. *Zuishi* (written in blue). 1790

1587. Shallow dish, with snout. D. 7⅛ in. Thick and heavy. Coarse drab clay, thick white glaze. Over-decoration of flowers inside and out roughly drawn in red and green. *Zuishi* (imp.). 1790

Mate to type Ninagawa. Part VI., Fig. 30.


1585


1586

1588. Hemispherical bottle. Diameter at base 7⅝ in. Fine gray drab clay, lustrous rich dark brown glaze with splashes of light fawn overglaze flecked with blue, running. *Zuishi* (imp.). 1790

Gift of Thomas E. Waggaman.

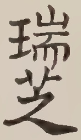
1589. Shallow tea-bowl. D. 4¾ in. Light fawn clay, transparent underglaze, dull light reddish Raku overglaze. *Zuishi* (imp.). 1790

1590. Incense-box (bag). D. $2\frac{5}{16}$ in. Fine fawn clay, thick blue glaze, scrolls incised and filled with gold. Cord in relief, light greenish. *Zuishi* (imp.). 1790

1591. Small dish. D. 3⅝ in. Moulded. Sides strongly fluted. Fine fawn clay, rich olive-green glaze, bluish overglaze around rim. *Zuishi* (imp.). 1790

1592. Incense-box. D. 2⅝ in. Fluted crab in relief on cover. Identical with last in clay and glaze. Crab in golden-brown glaze. Spurious mark *Kenzan* (written). 1790

Mistaken by Ninagawa for the work of Kenzan.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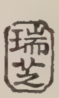
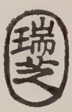

1591

1593. Octagonal ink-stone. D. 5⅝ in. Moulded. Upper surface, scrolls in relief. White stone clay, light green celadon glaze. *Zuishi* (imp.). 1790

1594–1598. Various forms. *Zuishi* (imp.).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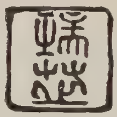
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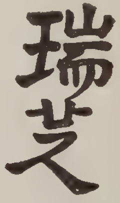
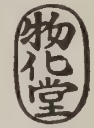

1593

BUKKADŌ (Case 15)

In 1875 an attempt was made to revive the Kairakuyen glazes. The pieces were signed *Bukkadō.*

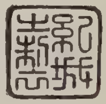
1599. Cylindrical cup, slightly flaring rim. H. 3¼ in. White clay; bottom, dull white glaze, splashed with light blue. Outside, purple glaze, underdecoration of cranes in white slip, splashed with light blue glaze. Inside, light blue glaze. *Bukkadō* (imp.). 1876


1599

KISHŪ (Case 15)

Under this name is included a single specimen bearing the impressed mark of *Kijō no sei,* which means Kii castle, Samurai made.

1600. Flower-pot. D. 4½ in. Flaring rim, under side scalloped, flaring base with three semi-circular spaces. Sides with ornamental panels, conventional scrolls, etc. Fine drab clay, light bluish underglaze, thick overglaze running. *Kijō no sei* (imp.). 1850


1600

KŌCHI (Case 15)

It is important to distinguish between the raw bright green-blue and purple glazed pottery, unsigned, made within twenty years in Wakayama, and similar, though brighter colored, glazes made in former times, known as Kairakuyen. The present pottery is known as Kōchi, also as Bezaiten, from the name of the immediate place of baking; also as Shin (new) Kairakuyen. In 1877 the oven was in charge of Okamoto Yoshichika, and large quantities of pottery were being made solely for export. The potter had in his possession the old moulds and other appliances of the original Kairakuyen.

1601–1607. Various forms of Kōchi with rich blue, purple, and other glazes. 1880

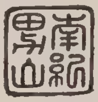
OTOKOYAMA (Case 15)

The oven was open in the early part of the last century. A variety of pottery was made, including blue and white porcelain. The work ceased in 1830. In 1850 an attempt was made to produce typical Kairakuyen signed with the mark *Nanki Otokoyama.* This work shortly after stopped. In 1870 a new company was formed, and Tanzan, of Kyōto, was placed in charge of the work. After a year's trial, and failure, the oven was closed again. After this the old potters of Otokoyama began again, only to close shortly after with loss. The sequence of the work is as follows: Blue and white, beginning of the century; Kairakuyen style, 1850; Awata-like bowls, under Tanzan, 1870.

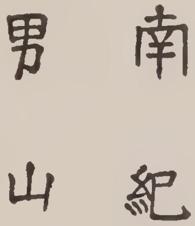
1608. Water-jar. H. 6¾ in. White porcelain clay and glaze. Decoration of trees and houses in blue. Band of fret above and below.
Nanki Otokoyama (written). 1830

1609. Cup. D. 4 in. White porcelain clay and glaze. Band of fret above and below, and Chinese boys in indigo blue.
Nanki Otokoyama (written). 1830

1610. Shallow dish. D. 6¾ in. Moulded. Light stone clay. Inside, scrolls, flowers, etc., outlined in white slip and glazed purple. Ground light blue.
Nanki Otokoyama (imp.). 1850

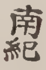


1610



1608

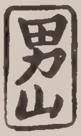
1611. Bowl. D. 4¼ in. Light fawn clay, buff glaze, thick whitish overglaze around rim. Over-decoration of bats in opaque black. *Nanki* (imp.). *Kairakuyen,* in red lacquer. 1870



1611

1612. Bowl. D. 4⅜ in. Fine light fawn clay and glaze. Over-decoration of flowers and grasses in various colored enamels touched with gold. *Nanki* (imp.). 1870

1613. Cup-rest. H. 2⅝ in. Modeled by hand. Fine fawn clay, thick white glaze with gray areas. Designs and characters in olive-green. *Otokoyama* (written).
Gift of Rufus E. Moore.
This may be one of the earliest forms of Otokoyama.



1613

ŌTA (Case 15)

In the village of Ōta, near Wakayama, in 1878, simple flower-vases and other objects were made. Ninagawa figured some of this work. It had no special merit.

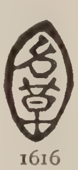
1614. Handled flower-holder. H. 6 in. Light fawn clay, pinkish-white underglaze, thick splashes of green, white, and brown overglaze, running. 1880

1615. Flower-vase. H. 4¾ in. Fine light fawn clay, brown underglaze, thick white overglaze flecked with brownish-blue, running in large scale-like imbrications. 1880

NAKUSA (Case 15)

A cheap kind of pottery, bearing the impressed mark *Nakusa*, has been made in Nakusa district, Kii.

1616. Rest for cover. H. 1¾ in. Modeled by hand. Light soft clay, thin green glaze. *Nakusa* (imp.). 1840

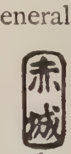


1616

AKAGI (Case 15)

A pottery bearing the mark of *Akagi* is placed here provisionally from its general resemblance to Kairakuyen.

1617. Box. D. 2¾ in. Moulded. Light buff clay. Flowers and scrolls in relief. Flowers glazed deep yellow, scrolls dull purple. Ground light green. Inside, transparent glaze. *Akagi* (imp.). 1860



1617

PROVINCE OF IGA

The pottery of Iga is very characteristic. It is extremely plain, usually undecorated, and often rough and primitive in appearance. The close resemblance between the pottery of Iga and Ōmi arises from the similarity of the clay used in the work. The clay of Iga pottery is not so reddish as that of Ōmi, and in some cases the material is almost a clayey-white.

In the village of Makiyama a serviceable unglazed pottery, in the form of kitchen utensils, braziers, and the like, has been made within twenty years. Examples of this work are placed in that portion of the collection representing different objects made in pottery.

MARUBASHIRA (Case 15 and Plate XIII. 1640, 1658)

Pottery was made in the village of Marubashira more than eight hundred years ago. Small plates have been dug up near the ruins of ancient ovens. These are lathe-turned and show the thread-mark made in separating them from the lathe. Six hundred years ago rude flower-vases were made of the coarsest clay, with thick blistered glaze about the rim. Three hundred years ago the marks *Iga* and *Marubashira* were used on the best pieces. The work *Bampō Zenshō* records that tea-jars, water-jars, flower-vases, etc., were made in large numbers. These resemble Shigaraki, Ōmi. This was in 1700. Within a hundred years a potter named Okamoto

Jōhachi used the mark *Iga*, and at different times since the mark *Iga* has been used by different potters. Among the early forms are rough pieces called Geta Ōkoshi, the name arising from two deep impressions on the bottom of the vessel resembling the foot prints of the Japanese clogs or Geta. The pottery, while still soft, was placed to dry on two pieces of wood resting parallel. At present the most common kitchen utensils are made for the local market.

1618. Flower-vase. H. 10⅛ in. Thick and heavy. Coarse gray stone clay, white granules intermixed, splashes of thick brown glaze, running from rim, blistered. Body unglazed. Very rudely made. 1300

1619. Rough flower-holder. H. 8¾ in. Thickened rim, front depressed and cut. Coarse light fawn clay with light granules, thick greenish-white glaze with splashes of brown. Rudely made. 1380

Type Ninagawa. Part III., Fig. 1.

1620. Jar for sprouting seed. H. 6¼ in. Thick and heavy. Pottery cover and handles. Coarse light fawn clay with light granules, thin white glaze, large splash of light green overglaze. 1480

1621. Wine-bottle. H. 4⅜ in. Roughly made. Coarse light brownish clay, transparent underglaze, cream-white overglaze with splashes of brown. 1480

1622. Flower-vase. H. 11¼ in. Looped handles. Roughly made. Coarse light gray clay, large white granules, splash of light gray overglaze with stream of dark brown. 1580

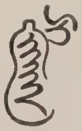
1623. Water-jar. H. 5⅝ in. Pottery cover with looped handle. Strongly turned. Coarse light drab clay, thin transparent glaze, splashes of greenish-white overglaze. *Iga no kuni* and *Marubashira mura* (imp.). 1600

1624. Water-jar. H. 6 in. Pottery cover, with looped handle. Flaring base. Side knobs. Hexagonal and cross marks impressed. Clay and glaze similar to 1622. 1650

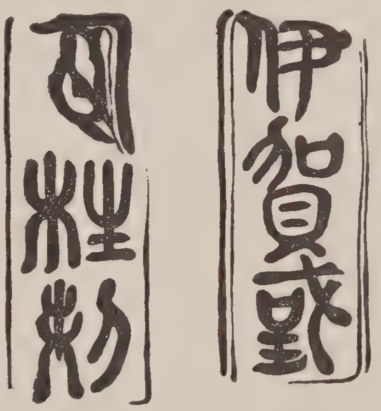
1625. Tea-bowl. D. 5⅛ in. Clay and glaze similar to 1623. 1680

1626. Plate. D. 4⅞ in. One side indented. Light gray clay and glaze with brownish areas. *Iga* and ? (imp.). 1680

1627. Jar. H. 3⅝ in. Thin walls. Light gray clay, dull gray glaze. 1680



1626



1623

1628. Cup-rest. D. 4½ in. Thick and heavy. Coarse gray clay and glaze, dull brown overglaze. 1680

1629. Bottle. H. 5⅞ in. Roughly made. White clay, thick greenish-white glaze. 1680

1630. Incense-box (hut). H. 2 in. Modeled by hand. Light fawn clay and glaze. 1700

1631. Cup. D. 2⅜ in. Thick walls. Light fawn clay, light buff glaze inside, splashes of same outside. 1700

1632. Globular jar. H. 5½ in. Looped handles. Hard fawn clay, transparent glaze. Surface closely covered with short raised white lines in pairs. Unique treatment. 1700

1633. Jar. H. 9⅝ in. Four looped handles. Light fawn clay, transparent underglaze, brown overglaze, with splashes of deep brown glaze, running. 1730

1634. Water-jar. H. 6⅞ in. Long looped handles. Light fawn clay, greenish-white glaze. White granules on surface. 1730

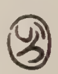
1635, 1636. Flower-holders. 1780

1637. Incense-box. L. 3⅜ in. Section of branch with cicada modeled in high relief. Light fawn clay, transparent glaze. Insect, dull brown glaze. 1780

Fine example of modeling.

1638. Water-jar. H. 9¼ in. Basket handle. Sides flattened. Light fawn clay, thick white underglaze with areas of reddish-fawn overglaze. Inside, thick white glaze. 1780

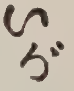
1639. Shallow bowl. D. 5⅜ in. Finely cut encircling lines outside. Fine light brownish clay. Outside unglazed; inside, fawn underglaze. White overglaze coarsely crackled, running over rim. *Iga* and ? (imp.). 1800


1639

1640. Tea-bowl. D. 5 in. Dull brown clay. Outside, unglazed, river-bank protection, waves, and birds outlined in white slip; inside, greenish-gray transparent glaze running over rim in long streams. *Iga* (imp.). 1800

1641. Similar to 1639.

1642. Jar, with looped handles. H. 8 in. Coarse brownish clay. Transparent glaze about neck, shoulder, and inside; splash of white overglaze on shoulder, running in long streams on unglazed body. *Iga* and *Iwa* (imp.). 1800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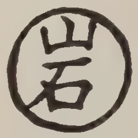
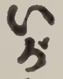

1642

1643. Bowl. D. 5⅛ in. Light drab clay, cream-white glaze. 1800

1644. Bottle. H. 8¼ in. Hard light fawn clay. Body unglazed. Close encircling lines, bamboo and chrysanthemums deeply incised. Neck and shoulder transparent and light fawn glaze. 1800

1645. Little plate, four-lobed. L. 3⅝ in. Moulded. Light buff clay and glaze. Inside, plum blossoms, etc., in relief. *Iga* (imp.). 1820

1646. Tea-jar. H. 3¾ in. Light buff clay, thick deep purple glaze, pitted. *Iga* (imp.). 1830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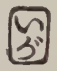

1646

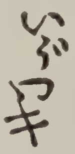
1647. Bottle, pear-shaped. H. 4⅝ in. Rudely turned. Light fawn clay, with white granules intermixed; large splashes of white, brown, and transparent glaze. *Iga* (imp.). 1830

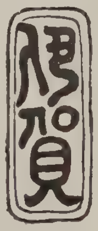
1648. Incense-box. D. 2⅛ in. Roughly modeled. Coarse light fawn clay, light buff glaze, with streams of yellowish-brown glaze running from top. 1830

1649. Water-jar. Oval. H. 7 in. Broad shallow groove running spirally from base to top. Coarse buff clay, thin transparent glaze. Inside, greenish glass glaze running over rim. *Iga* (imp.). 1830

1650. Incense-box. Figure of Daruma. H. 2 in. Light buff clay, dull reddish glaze, face light buff. *Iga yaki* (inc.). 1840

1651. Gourd-shaped bottle. Thick white glaze. 1840


1650


1649

1652. Jar. H. $3\frac{7}{8}$ in. Light gray clay, closely covered with thick drops of grayish-white glaze. 1850

Gift of Miss Lucy Ellis.

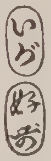
1653. Flower-holder. H. $3\frac{1}{2}$ in. Plum blossoms modeled and applied. Light gray clay and glaze, olive-green glaze running from rim. Flowers touched with white slip and thick brown glaze. 1850

1654. Incense-box (fish). L. $2\frac{3}{8}$ in. Yellowish-white clay and glaze, touches of olive-brown overglaze. 1850

1655. Cup. D. $2\frac{5}{16}$ in. Fine light buff clay. Inside, light buff glaze; outside, narrow vertical streams of thick white glaze on unglazed surface. 1850

1656. Wine-bottle. H. $6\frac{7}{8}$ in. Same as last. 1850

1657. Small covered jar. H. $3\frac{3}{8}$ in. Fine light buff clay, thick white glossy glaze, coarsely crackled, thick purple overglaze, running in long streams.
Iga and *Kō* [*ju ?*] (imp.). 1850



1657

1658. Single flower-holder. Pomegranate with rupture on side exposing seed. H. $2\frac{1}{2}$ in. Whitish clay, thin light olive-green glaze; seeds stained ochre. 1850

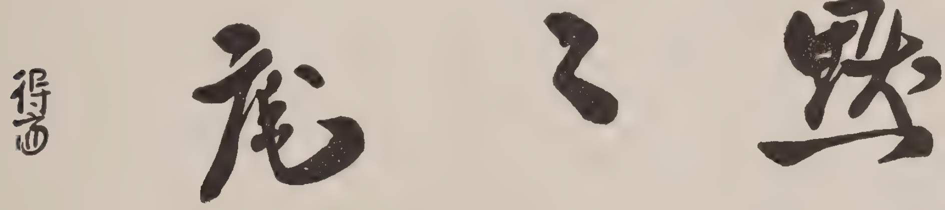
1659*. Dish for condiments. W. 9 in. Yellowish clay and glaze. Cylindrical tube with red lacquer rim, for chop-sticks, with three vessels adhering. One in shape of jar with roughened surface unglazed; one in form of Haliotis shell; one in form of bowl with perforated diaper about rim. *Iga, Hosokawa Masatsugu* (inc.). 1860

This object shows the work of a clever potter.

TOKUSAI (Case 15 and Plate XIII. 1665)

In the early part of the seventeenth century a skilful potter was at work in Iga making bowls, tea-jars, and similar pottery for the tea-ceremony. He used the impressed mark *Tokusai*, and possibly *Tokuhin*. The work is very rare.

1665. Tea-bowl. D. $4\frac{7}{8}$ in. Strongly turned. Reddish clay, splash of light green glaze inside and out. Thick basal ring, notched.
Tokusai (imp.). *Mokumoku an* (written in brown). 1620

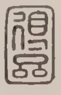


1665

1666. Tea-bowl. D. $4\frac{7}{8}$ in. Hard fawn clay and glaze, thick greenish-white overglaze. Straw and pine decoration in dark gray. Basal ring, notched. *Tokuhin* (imp.). 1650

1667. Similar to last.

These two bowls were identified as Kyōto, but as they bear a strong resemblance to Iga in clay and glaze, they are placed with Tokusai provisionally.



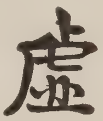
1666

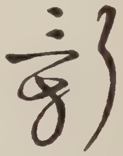
SHINJIRO (Case 15 and Plate XIII. 1668)

A contemporary of Tokusai, known as Shinjiro, attained great repute as a potter. His tea-jars were signed with the incised mark *Shin* or *Shinjiro*. Bowls strongly resembling Hagi pottery were also made by him. Those having thick, running light-blue glaze with a drop of glaze inside the basal ring were considered best.

1668. Tea-bowl. D. 4 in. Uneven rim. Thick walls. Coarse light brown clay, very thick greenish-drab glaze strongly flecked with light blue, drop of same glaze on bottom. *Kio* (imp.). 1620

1669. Tea-jar. H. 3⅜ in. Light reddish-brown clay, splash of rich golden-brown glaze. Roughly made. *Shin* (imp.). 1620


1668


1669

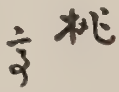
TŌTEI (Case 15)

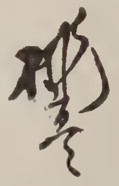
Within recent years a potter of Marubashira has made small objects, signing his work with the written mark *Tōtei*.

1670. Wine-cup, bell-shaped. H. 1⅝ in. Moulded. Light buff clay and glaze. Inscription in black. *Tōtei* (written). 1850

1671. Squat jar. D. 2⅝ in. Fine light drab clay, glistening cream-white glaze. Brown rim. Crest in brown. *Tōtei* (written). 1850

1672. Dish, leaf shape. D. 5⅜ in. Moulded. *Iga* (imp.). 1860


1670


1671

IGA (Case 15 and Plate XIII. 1676)

Under the provincial name Iga are included the tea-jars of the province.

1674. Tea-jar, globular. H. 2⅝ in. Solid and heavy. Light brown clay, dark brown glaze flecked with black, splash of light fawn and golden-brown overglaze. 1630

1676. Tea-jar. H. $3\frac{1}{16}$ in. Fine drab clay, rich brown glaze, area of light golden-brown overglaze. 1650

Type Ninagawa. Part III., Fig. 3.

1679. Tea-jar. H. 3 in. Light brown clay and glaze, mottled with dark brown, splash of thick greenish-white overglaze crackled. Rosettes impressed around shoulder. 1680

1680. Tea-jar. H. 3¾ in. Fine light brown clay, mottled light brown glaze, nearly black overglaze running. Diamond-shaped areas impressed near base. 1680

1681. Tea-jar. H. $3\frac{1}{16}$ in. Light fawn clay, deep yellow glaze, narrow splashes of deepest brown overglaze. 1680

1682. Tea-jar. H. 2⅞ in. Light fawn clay, thick white glaze, coarsely crackled, running into thick bottle-green drops below. 1680

1683–1698. Tea-jars. 1680–1750

1699. Tea-jar. H. $3\frac{3}{16}$ in. Thick and heavy. Encircling and vertical grooves. White clay, lustrous light olive-green glaze, shading into olive-brown. Iridescent. 1780

PROVINCE OF TŌTŌMI

The pottery of this province up to within recent years has rigidly adhered to the traditions of the tea-cult. It is absolutely without decoration. Simple forms, quiet autumn browns and yellows for colors of glaze, with surfaces like the inside of a nutshell, are among the characteristics of this pottery. I have been unable to get records of the individual potters, though there must have been many of them, as the work covers at least three centuries. Yet, with rare exceptions, the pottery bears only the impressed mark *Shidoro.*

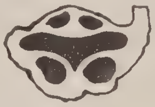
SHIDORO (Case 16 and Plate XIV. 1708, 1710, 1711, 1734, 1738)

Pottery known as Shidoro has continued to be made since the time of Tokugawa Iyeyasu. Records show that this wise Shōgun wrote to Enshū, of Shidoro, in 1589, giving him permission to make pottery, and from that time to the present the mark *Shidoro* has been used. As a matter of fact the oven was established at Yokuoka village, not far from Shidoro, where the pottery had been made in ancient times. The older forms, as in so many instances, are the finest, the latest specimens being very poor. The only mark I have ever seen associated with *Shidoro* is that of *Tetsugi.* This is found on a slender tea-jar with an age of forty or fifty years. Many years before the time of Enshū a pottery was made, bearing an impressed mark which has never been deciphered. Old books publish the mark, and *Tōkikō* repeats it with little resemblance to the original. The only two specimens of which I have any record are in the collection. Ninagawa confessed to me that he had never seen a specimen, nor had he heard of the existence of one. Recent Shidoro covers two distinct types: the one in the form of thin double gourd-shaped wine-bottles with medallion decoration in black, unglazed or partially glazed with transparent green; the other consisting of heavy forms of deep cups or double gourd-shaped bottles with bright orange and green glaze intermixed. These latter bear the impressed mark *Shidoro.*

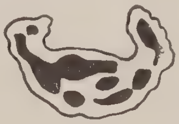
1706. Jar. H. 8¾ in. Four looped handles. Fine gray-drab clay, rich light brown Seto glaze, large irregular splashes of golden-brown glaze. Mark indecipherable. 1500

1707. Jar. H. 11 in. Similar to last. Mark indecipherable. 1500

Gift of Thomas E. Waggaman.



1706



1707

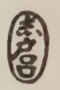
1708. Jar, wide mouth. H. 2¾ in. Reddish-brown clay, transparent underglaze, splashes of light fawn and olive-brown overglaze. Rosettes impressed on shoulder. 1670

Type Ninagawa. Part III., Fig. 15.

1709. Shallow tea-bowl. D. 5⅝ in. Dull ochre clay, warm brown glaze, nearly concealed by thick ochre glaze. 1680

1710. Comfit-bottle. H. $2\frac{15}{16}$ in. Fine dark drab clay, transparent underglaze, flecked with ochre glaze, rich lustrous dark brown overglaze running from neck. *Shidoro* (imp.). 1720

Type Ninagawa. Part III., Fig. 16.



1710

1711. Wine-bottle. H. $6\frac{5}{8}$ in. Fine fawn clay, rich, thick dark ochre glaze, with light brown showing through in spots. 1730

An exquisite example.

1712. Roughly turned jar. H. $4\frac{3}{8}$ in. Dull brown clay and glaze. 1730

1713. Wine-bottle, in form of bag. H. $7\frac{3}{8}$ in. 1730

1714. Double gourd-shaped bottle. H. $7\frac{1}{4}$ in. Thick and heavy. Grayish-brown clay, dark ochre glaze, thick greenish seal-brown overglaze around upper part. 1730

1715. Incense-burner. D. $2\frac{3}{4}$ in. Brown clay, thick ochre glaze. 1750

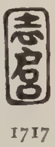
1716. Incense-box, tortoise shape. L. $3\frac{3}{4}$ in. Gray clay, dull ochre glaze, lustrous dark brown and light fawn glaze on back. 1780

1717. Tea-bowl. D. 4 in. Ochre clay and glaze. *Shidoro* (imp.). 1780

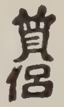
1718. Jar. H. $5\frac{7}{8}$ in. Light gray clay, light ochre glaze, narrow streams of brown overglaze. *Shidoro* (imp.). 1780

1719. Hanging flower-holder, moulded in form of cicada. H. $5\frac{5}{8}$ in. 1780

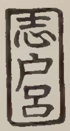
1720. Tea-bowl. D. $4\frac{1}{8}$ in. Sides indented. Brown clay and glaze, irregular splashes of thick ochre glaze. *Shidoro* (imp.). 1780



1717



1718

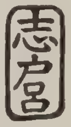


1720

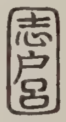
1721. Cup. D. $2\frac{7}{8}$ in. Dull ochre clay and glaze, finely mottled with brown. *Shidoro* (imp.). 1800

A beautiful example.

1722. Water-jar. H. $5\frac{3}{4}$ in. Cover with looped handle, sides undulating. Ochre clay and glaze. On one side splash of greenish-ochre glaze. *Shidoro* (imp.). 1800



1721



1722

1723. Pentagonal-shaped dish. D. $3\frac{7}{8}$ in. 1820

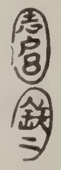
1724. Tea-bowl. D. $3\frac{15}{16}$ in. Fine drab clay, ochre glaze with streams of light olive-brown overglaze. *Shidoro* (imp.). 1820

A remarkably fine example.

1725. Wine-bottle, neck twisted. H. 6 in. Light brown clay and glaze, mottled with ochre glaze, rich lustrous brown glaze running from neck. *Shidoro* (imp.). 1820

1726. Jar. H. $2\frac{13}{16}$ in. Fine warm gray clay, rich light brown glaze. *Shidoro* and *Tetsuji* (imp.). 1830

1727. Tea-bowl. D. $3\frac{1}{4}$ in. Sides indented, cut down and lapped, with knobs. Light brown clay and glaze, flecked with light fawn running into deep brown overglaze. *Shidoro* (imp.). 1830

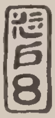


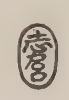
1726

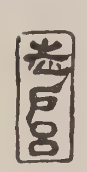
1728–1732. Beaker, hanging flower-holder, and bowls. *Shidoro* (imp.). 1830–1850

1733. Bowl. D. 3⅜ in. Dull, dark fawn clay, light brown glaze, with dashes of light fawn overglaze. Decoration of kiri-mon, strongly impressed. *Shidoro* (imp.). 1850

1734. Wine-bottle, neck strongly twisted. H. 7⅛ in. Dark ochre clay, yellowish-ochre glaze, with dashes of rich dark green and golden-brown over-glaze. Unsigned. 1850


1731


1732

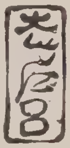

1733

1735. Wine-bottle, double gourd-shaped. H. 6⅜ in. Buff clay, with splashes of deep yellow and rich green glaze. *Shidoro* (imp.). 1860

1736. Deep cup, rim indented. H. 3¼ in. Buff clay, transparent glaze. Rich dark yellow and green overglaze running. *Shidoro* (imp.). 1860

Type Ninagawa. Part VI., Fig. 4.

1737. Wine-bottle, double gourd-shaped. H. 8¼ in. Thin walls. Light gray clay. Figures of flowers, scrolls, etc., in dull seal-brown, on unglazed surface. Unsigned. 1860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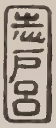

1736

1738. Wine-bottle, double gourd-shaped. H. 7½ in. Grayish-white clay, emblems, etc., in circles in seal-brown, splashes of glistening light olive-green glaze on body. Light green glaze on neck. 1870

Type Ninagawa. Part VI., Fig. 5.

The tea-jars of Shidoro are, for the most part, identical in clay and glaze with the pottery already described. A few might be mistaken for some forms of Takatori, but the pieces are usually thick and heavy. Some are glazed with velvety seal-brown, and one tea-jar is signed with the impressed mark *Shidoro.*

1739–1756. Tea-jars. 1600–1780

1757. Tea-bowl. D. 5⅜ in. Thick and heavy. Dull brown clay, rich brown glaze, with splashes of olive-green and greenish-fawn overglaze. Unsigned. 1700

This is placed here provisionally.

PROVINCE OF HARIMA

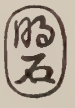
The pottery of this province is most characteristic. Surrounded as Harima is by provinces famous for their pottery, such as Bizen on the south, Tamba on the west, Settsu on the north, Yamashiro but a few leagues away, and Awaji just off the coast, it is somewhat remarkable that up to within a few years its pottery, with the exception of that of Tōzan, has remained unaffected. Indeed, one has to go four hundred miles north to find the nearest approach to it. The pieces are readily identified, as most of the work bears a mark of some kind, though sometimes two marks are combined on one piece in a puzzling manner.

AKASHI (Case 16 and Plate XIV. 1760)

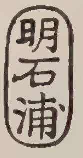
Akashi pottery is said to have been first made by Seisuke, a pupil of Ninsei. The oldest specimens in the collection date back over two hundred years. The early work is superior in every way to the more recent products, and bears evidences of a skilful hand.

A bucket-shaped piece bearing the mark *Akashi* was identified by Ninagawa as the early work of Seisuke while still with Ninsei as a student. See Catalogue, No. 3083.

1759. Cake-plate. D. $6\frac{3}{8}$ in. Flaring edge with three equidistant folds. Fine light fawn clay, coarse crackle, stained. Bamboo in gray. *Akashi* (imp.). 1700

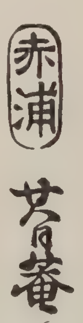

1759

1760. Haisen. L. $7\frac{1}{2}$ in. Curved handle on one side. Elephants, bands, knobs, etc., in high relief applied. Grayish-drab clay. Handle, elephants, bands, and interior, rich dark green glaze running into black. *Akashi-ura* (imp.). 1700



1760

1761. Bowl. D. $2\frac{3}{8}$ in. Thick and heavy. Fine brown clay, light gray glaze, finely crackled. Strongly turned, sliced, and indented. *Akaura* and *Kigetsu an* (imp.). 1700

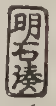


1761

1762. Wine-bottle, square. H. $8\frac{1}{8}$ in. Moulded. Yellowish-olive-brown clay and glaze. Tree, scrolls, etc., in high relief. 1800

1763. Flower-holder. H. $4\frac{3}{4}$ in. Moulded in form of flattened ring standing on edge with circular base and small neck. Yellowish-olive-brown clay and glaze. Surface closely covered with flowers in relief. 1830

1764. Diamond-shaped dish. L. $3\frac{7}{8}$ in. Moulded. Gray-drab clay, grayish-drab glaze inside, running over rim. Inside, scrolls. Cloth-mark below. *Akashi Minato* (imp.). 1840



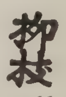
1764

1765*. Tea-cup. D. $2\frac{7}{16}$ in. Light brown clay, gray glaze, spotted. Inside, thick white overglaze, with brush-mark of same on the outside. *Akashi* and *Mikuni* (imp.). 1860

RYŪSHI (Case 16 and Plate XIV. 1766)

Pottery bearing the mark *Ryūshi* is identified as having been made in the village of Akashi in 1730 or thereabouts.

1766. Fire-vessel, octagonal. H. 3 in. Thick and heavy. Hard light reddish clay, fawn glaze. Fret, diaper, rude flowers, etc., in brown. *Ryūshi* (imp.). 1730
Exceedingly rare.



1766

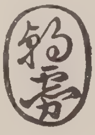
ASAGIRI (Case 16)

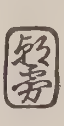
An antiquarian in Harima declares that the mark *Asagiri* is one of the oldest in Harima. The pottery is said to have been in existence since 1700. The appearance of the specimens thus signed does not bear out this statement. Some forms resemble Awata. The place is about two miles distant from Akashi, near the Nakatani Mountains.

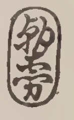
1767. Cake-plate. D. 6 in. Flaring edge, slightly crenulated. Drab clay, light fawn glaze. Inside, formal designs in brown. *Asagiri* (imp.). 1700

1768. Cake-dish. D. 6 in. Rim with four deep scallops, indented. Drab clay, yellowish-white glaze. Inside, sprays of flowers and leaves in brown. *Asagiri* (imp.). 1750

1769. Tea-bowl. D. $4\frac{3}{4}$ in. Coarse brownish clay, dark gray glaze, lighter gray around rim. *Asagiri* (imp.). 1830


1767


1768


1769

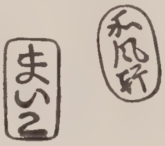
1770. Cake-dish, octagonal. D. 8 in. Moulded. Thick walls. Light fawn clay and glaze. Panels of diapers and various designs coarsely impressed, with large areas of green and brown glaze. In centre, deep blue glaze. Roughly made and in poor taste. *Asagiri* (imp.). 1830

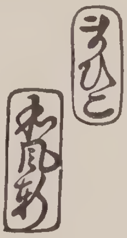
WAFUKEN (Case 16)

The first potter using the mark of *Wafuken* was named Hashimoto. He came from the town of Akashi in 1740, and built an oven in Maiko, using a sandy clay, and signing his pieces with the impressed mark *Wafuken*, and sometimes with the additional mark *Maiko.* After two generations, a priest by the name of Maisen (see Hōyen) carried on the pottery for a while, when the Hashimoto family again assumed control of the work, and, since the resumption, four generations have succeeded. The present potter is Takada Chiyomatsu.

1771. Boat-shaped dish, with partitions. L. 9 in. Modeled by hand. Light brown clay, warm gray glaze mottled with brown. *Wafuken* and *Maiko* (imp.). 1800

1772*. Chopstick-holder. L. $5\frac{1}{2}$ in. 1800
Wafuken and *Maiko* (imp.).


1772


1771

HŌYEN (Case 16)

Pottery signed *Hōyen* was made by a Buddhist priest named Maisen. The work bears evidences of his skill as a potter. He succeeded to the oven of Hashimoto (see Wafuken) in 1790–1800. His work while following the models of Maiko was far superior to them. Mr. Matsuki, to whom I am indebted for much information on Harima potters, has suggested an ingenious explanation in regard to the pseudonym *Hōyen* used by Maisen in signing his work. The sobriquet for Buddhist priests is Yencho Hō-hō, referring to their appearance, Yencho meaning round head, and Hō-hō square robe. By taking the first character of each word the name *Hōyen* is derived. Maisen was a teacher of flower arrangement and of the tea-ceremony, and in these professions developed refined tastes. His pottery was considered unique and was highly admired.

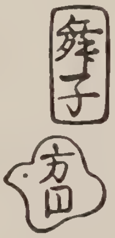
1773. Rough boat-shaped dish. L. $7\frac{3}{8}$ in. Coarse brown clay, thick greenish-gray glaze mottled with brown, portions flecked with blue. *Hōyen* (imp.). 1800

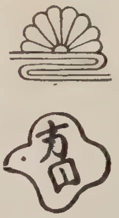
1774. Tea-jar. H. $2\frac{3}{16}$ in. Rich brown clay, olive-brown glaze mottled, splash of greenish-brown overglaze. 1800

1775. Cake-dish (bat-shaped ?), supports in the form of pine cones. W. $8\frac{1}{8}$ in. Grayish-brown clay, light grayish glaze. *Maiko* and *Hōyen* (imp.). 1800

1776. Cake-dish, shape of roofing tile (imbrex). L. $7\frac{1}{2}$ in. Gray-drab clay mottled with brown, transparent glaze richly mottled with brown. *Hōyen* and crest (imp.). 1800

1777. Incense-box (pine cone). L. $2\frac{5}{16}$ in. Light gray clay, dash of transparent glaze on top, mottled with brown; light blue in portion. *Maiko* and *Hōyen* (imp.). 1800


1775


1776

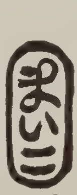
MAIKO (Case 16 and Plate XIV. 1778)

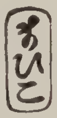
The origin of this pottery dates from the middle of the last century. The clay is usually grayish in color, the glaze olive-brown or gray mottled with brown dots. Many of the pieces are modeled by hand, and are in the form of dishes with crenulated edges, leaf-like forms of irregular contour, etc. The pottery is unique in many ways. Within recent years there has been made some pottery after Awata style, which is, however, without merit.

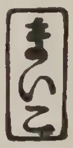
1778. Boat-shaped dish, with handle. L. 7 in. Moulded. Fawn clay and glaze. Flowers and leaves, fluting, etc., in relief. *Maiko* (imp.). 1750

1779. Shallow plate. D. $3\frac{7}{8}$ in. Moulded. Gray-drab clay unglazed. Radiating design in centre inclosing character. *Maiko* (imp.). 1780

1780. Cake-dish, leaf-shaped, with fruit at one end. L. $9\frac{1}{4}$ in. Light drab clay, light gray glaze spotted with brown, dash of rich brown glaze on fruit. *Maiko* (imp.). 1800


1778


1779


1780

1781. Cake-dish, edge crenulated. D. $9\frac{1}{2}$ in. Dark drab clay, fawn-colored glaze, splash of light green and white overglaze. Inside, flowers modeled and applied, covered with white slip. *Maiko* (imp.). 1800

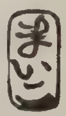
1782*, **1783.** Cake-dishes. 1783 unsigned. 1800

1784. Small cup. D. $2\frac{1}{16}$ in. Modeled by hand. Drab clay; cream-white underglaze flecked with golden-brown, light blue, and yellow; transparent overglaze. *Maiko* (imp.). 1800
A unique example.

1785. Cup, modeled in form of cuttlefish. D. $3\frac{7}{8}$ in. Unsigned. 1820

1786. Incense-box (bird). L. $2\frac{5}{8}$ in. Drab clay with brick-red areas, splashes of thick light gray glaze on back. *Maiko* (imp.). 1820

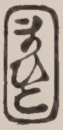
1787. Two small plates. Moulded, unglazed. Rosette in centre. 1820

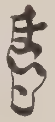

1787

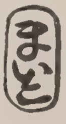
1788*. Bowl. D. $4\frac{1}{2}$ in. Strong right-hand spiral on base. *Maiko* (imp.). 1830

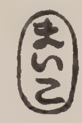
1789. Water-jar. H. $6\frac{1}{4}$ in. Modeled by hand. Light reddish-brown clay, light gray glaze showing pinkish tinges closely spotted with brown. Boat sails, etc., in white slip. *Maiko* (imp.). 1830

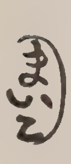
1790–1795. Various forms, signed *Maiko*. 1830–1840


1788


1790


1791


1792

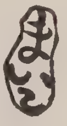

1795

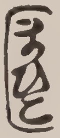
1796. Wine-bottle, attenuated, double gourd-shaped. H. 9 in. Modeled by hand. Drab clay, greenish-drab glaze thickly flecked with brown. Characters in thick white slip. Unsigned. 1840

1797. Incense-box (duck). L. $2\frac{13}{16}$ in. Light gray clay, thick cream-white glaze, bill tinged with brown. *Maiko* (imp.). 1840

A unique example.

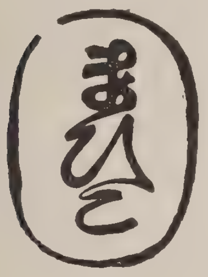
1798.* Brush-holder. *Maiko* (imp.). 1850

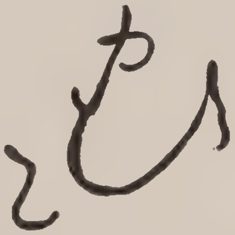

1798


1800

1800–1805. Various forms.

1800, 1801, 1805*, *Maiko* (imp.); 1803*, 1804*, *Maiko* (written in white slip). 1850


1801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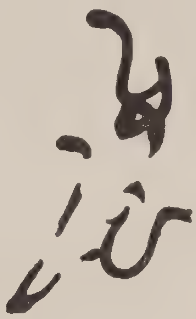
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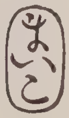
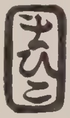

1805

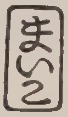
1806. Dish for condiments, in form of shells delicately moulded. L. 5 in. 1860

1807, 1808. Cup-rest and cup. *Maiko* (imp.). 1860

1809. Tea-bowl. D. $4\frac{5}{8}$ in. Strongly turned. Grayish-brown clay, olive-brown glaze, mottled with brown; streaks of bluish-white overglaze. *Maiko* (imp.). 1860

1810*, 1811*. Dishes. *Maiko* (imp.). 1870


1807

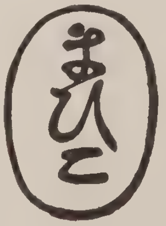

1810

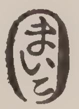
1812. Covered jar. H. $2\frac{1}{2}$ in. 1870

1813. Wine-bottle. H. $6\frac{5}{8}$ in. Tree, torii, houses, figures, etc., rudely modeled by hand and applied. Drab clay and glaze mottled with brown. *Maiko* (imp.). 1875

1814. Wine-cup, wine-glass form. D. $2\frac{3}{8}$ in. Light yellowish clay and glaze. Fern and flowers in brown, blue, and white. *Maiko* (imp.). 1875

1815. Beaker. D. $2\frac{5}{8}$ in. Similar to last. 1880


1811


1813

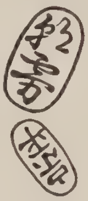
SŌHEI (Case 16)

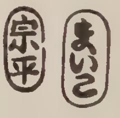
Pottery bearing the mark of *Sōhei* is said to have been made by Sōhei Ikasa in 1799. At present a descendant of the family, named Ikasa Hiyakutaro, continues the work.

1816. Beaker, irregular form. D. $5\frac{1}{8}$ in. Drab clay, large splashes of greenish-white glaze, running in thick drops. *Sōhei* and *Asagiri* (imp.). 1800

1817. Tea-bowl. D. $4\frac{3}{8}$ in. Coarse brown clay, thick greenish-gray glaze, with lighter overglaze about rim. Strong basal ring deeply notched. *Sōhei* and *Maiko* (imp.). 1800

1818. Tea-cup. D. $2\frac{1}{8}$ in. Drab clay, dull light brown glaze, spots of fawn-colored overglaze outside, running light bluish glaze inside. Basal ring notched. *Sōhei* (imp.). 1820


1816



1817

1819. Shallow tea-bowl. D. $5\frac{7}{8}$ in. Modeled by hand. Drab clay, lustrous brown glaze, strongly flecked with dark brown. *Sōhei* and *Maiko* (imp.). 1870

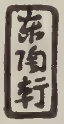
TŌTŌKEN (Case 16)

This pottery is not so old as that of Wafuken, and, when it was first made, was regarded as an imitation of Wafuken.

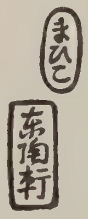
1820. Incense-burner, in form of house with slatted windows, modeled figures, etc. L. 9 in. Cream-white clay and glaze, portions of house with rich chrome-yellow, green, and purple overglazes. *Tōtōken* (imp.). 1840

1821. Haisen, form of well. W. $5\frac{1}{8}$ in. Clay and glaze same as last. *Tōtōken* (imp.). 1850

1822*. Haisen. D. $5\frac{3}{4}$ in. Grayish-drab clay, olive-brown glaze, flecked with brown. *Tōtōken* and *Maiko* (imp.). 1850


1821

1823. Haisen, in form of well. W. 5 in. Drab clay and glaze flecked with brown. Inside thick masses of white, green, and brown overglaze. In bottom turtle modeled and applied. *Tōtōken* and *Maiko* (imp.). 1850


1823

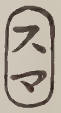
SUMA (Case 16)

A modest gray or light brown pottery in the form of bowls, cups, etc., bearing the mark of *Suma*, was made in a village of that name about five miles from Akashi. Examples are not common.

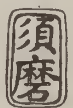
1825. Tea-cup. D. $2\frac{1}{8}$ in. Drab clay and glaze. Two brown bands of color encircling cup. *Suma* (imp.). 1800

1826. Cup-rest. D. $2\frac{1}{2}$ in. Perforated sides. Drab clay, dark brown glaze. Pine cone supports. *Suma* (imp.). 1800

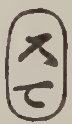
1827. Incense-box (bird). L. $2\frac{5}{16}$ in. Drab clay and glaze, mottled. Eyes in white slip. *Suma* (imp.). 1840



1825



1826


1827

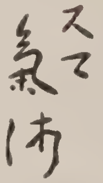
1828. Tea-bowl. D. $4\frac{1}{2}$ in. Drab clay and glaze mottled with brown. *Suma* (imp.). 1840

1829. PENTAGONAL DISH. D. 4⅞ in. Drab clay and glaze mottled. Characters in brown slip. *Suma* and *Tōtōken* (imp.). 1850

KISAN (Case 16)

A potter, signing himself *Kisan*, made pottery in Suma after typical Maiko style. The single specimen in the collection is modeled by hand, and bears the incised characters *Suma* and *Kisan* on the bottom.

1830. WINE-BOTTLE, double gourd-shaped. H. 5½ in. Modeled by hand. Grayish-drab clay and glaze mottled. Characters in white slip.
Suma Kisan sei (inc.). 1800

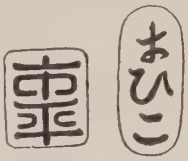

1830

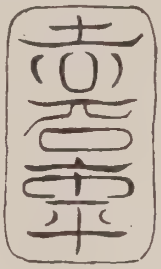
ICHIBEI (Case 16)

A potter of Maiko, signing his pieces *Ichibei*, showed considerable skill as a modeler. The pottery is after Maiko style, but more pretentious.

1831. DISH. D. 8¾ in. Modeled in form of three shells adhering. Drab clay, spotted with dark brown. One shell with greenish-gray glaze, the other two shells with rich dark brown glaze, mottled with golden-brown. Splashes of thick white overglaze. *Maiko* and *Ichibei* (imp.). 1880

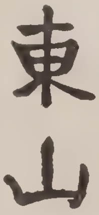
1832. CYLINDRICAL FLOWER-VASE. H. 11⅞ in. Drab clay, light drab glaze clouded with dark drab, thick cream-white overglaze around rim. Dragon and clouds vigorously modeled in high relief.
Akashi Ichibei (imp.). 1880


1831


1832

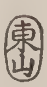
TŌZAN (Case 16)

A pottery was established in the town of Himiji in 1826, by order of the governor. Dōhachi was invited to take charge of it. The work is not without merit, though the best feature is the vigorous decoration in blue seen on some of the bowls. The name, Tōzan, is derived from a mountain of that name from whence the clay was obtained. Specimens are rare.


1833

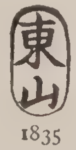
1833. BOWL. D. 4⅛ in. Drab clay, warm light gray glaze. Decoration of flowers, panels, etc., in blue. Dull brown glaze inside high basal ring.
Tōzan (written in blue). 1830

1834. TEA-JAR. H. 3 in. Light brown clay, light olive-brown glaze.
Tōzan (imp.). 1830


1834

1835. TEA-JAR, pyriform. H. 3 in. Light brown clay, rich brown Seto glaze, mottled with darker brown. *Tōzan* (imp.). 1830

1836*. TUB-SHAPED DISH, with cover fitted inside. D. $4\frac{7}{16}$ in. White stone body, pale green celadon glaze.
Tōzan, on bottom (inc.?). *Koyoshida*, on cover (inc.?). 1830

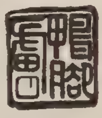

1835

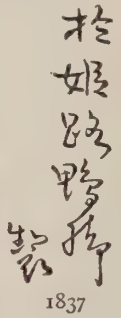
ŌKIAKU (Case 16)

A tea-pot delicately modeled by hand, unglazed and of recent origin, has incised upon it with other characters the inscription of North Himiji.

1837. Tea-pot, delicately modeled. D. 2⅝ in. Light fawn clay darkened by use, unglazed. Trees, etc., in relief. *Himiji ni oite Ōkiaku sei* (inc.). 1870

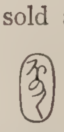
1838. Haisen. D. 5¾ in. Modeled by hand. Fine dark brown clay. Inside thick grayish glaze coarsely crackled running over rim in splashes. Sea-shells, with dull glaze modeled in high relief, applied on one side. *Ōkiaku ro* (imp.). 1870


1838

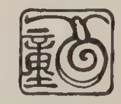

1837

HONOBONO (Case 16)

Pottery with this mark had always been a puzzle to the Japanese expert, until Mr. Matsuki ascertained that it was made in Akashi, and sold as souvenirs of the place. A temple in Akashi was erected to the memory of Hitomaro, the great poet. His famous poem beginning "Honobono to Akashi no urano Asagiri" gave to the potter the suggestion of the mark *Honobono.*



1839. Leaf-shaped dish. L. 4⅛ in. Modeled by hand. Drab clay with reddish tinges, pearl-gray glaze, characters in white slip. *Honobono* and *Kadō*, — the snail representing *Ka* (imp.). 1830

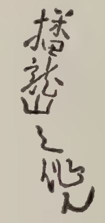

1839

1840. Cup. D. 2¾ in. Moulded. Drab clay with pearl-gray glaze, splashes in white. 1830

RIŌZAN (Case 16)

A jar of peculiar form, with thin walls and lustrous glaze, bears the incised mark, *Ryōzan* and *Ban*, the first character of the province Banshū, or Harima. It resembles early Maiko, and may be one hundred years old. No information is at hand in regard to the potter.

1841. Jar. H. 7⅞ in. Thin walls. Fine fawn clay, light fawn glaze, lustrous, coarsely crackled. Splashes of light brown overglaze. *Ban Ryōzan no saku nari* (inc.). 1780


1841

PROVINCE OF IZUMO

Ninagawa in his work and manuscript notes recognizes among Izumo pottery three kinds, namely: Fujina, Rakuzan, and Shina or Gombei. Other authorities mention only Izumo and Rakuzan; still others record Izumo and Fujina. This uncertainty has arisen by the continuance of certain ovens in which successive potters have baked from time to time. With a small collection there seem to be a number of well-defined types, yet with a large number of specimens the distinctive characters are difficult to separate. The larger number of objects are without marks. This is especially true of the older work, and here there is much uncertainty. The following kinds may be defined. A gray Izumo, possessing the characters ascribed to Gombei's work, may be properly known as Gombei. Gombei and his immediate successors were succeeded by Zenshiro, who left his mark "*Zen*" upon his work, and the memory of this skilful potter and his successors should be perpetuated under the name of Zenshiro. A bright yellow glaze, varying with reddish-brown, or with both combined, may be known as Fujina. Pottery, departing from the above forms, yet bearing the evidence of skill and age, and usually identified by the Japanese as Rakuzan, may be classified provisionally under this name.

GOMBEI (Case 17)

In the latter part of the seventeenth century the governor of Matsuye invited a potter from Hagi, Nagato, to establish an oven at Matsuye. This potter was Gombei Kurisaki, pupil of the famous Korean potter Korizayemon. Gombei brought with him clay and glazing material from Hagi. Pieces attributed to Gombei closely resembling those of Hagi are rough with gray glaze, sometimes showing granules cracking through the glaze. Gombei worked for eighteen years, and was succeeded by Hanroku Kada, and after him by his son. The oven closed in 1695, and was again opened in 1716 by Jūyemon Nagaoka, who began the work of making tea-utensils after Korean models. Many of the pieces attributed to Gombei may have been made by his immediate successors, or by Nagaoka.

1842. Tea-bowl. D. 5 in. Rim slightly flaring. Hard drab clay, gray glaze with pinkish areas, large white granules breaking through glaze. 1680

1843. Jar. H. 6¼ in. Light gray clay and glaze, rough surface. 1680

1844. Bowl. D. 4¾ in. Lathe-marks vertical. Brown clay, greenish-gray glaze, scrolls in black. 1750

1845. Bowl. D. 5¼ in. Warm gray clay and glaze. Roughly made. 1750

1846. Jar. H. 4½ in. Gray-drab clay, smooth lustrous dark gray glaze. 1770

1847. Tea-bowl. D. 4¼ in. Roughly made. Dark drab clay, warm gray glaze. Under-decoration, rough designs of wheels, etc., in dark brown. 1770

1848. Hanging flower-holder. H. 5¾ in. Elaborately modeled and carved in basket form. Drab clay with brownish areas, warm gray glaze. 1780

1849. Tea-bowl, irregular contour. D. 5½ in. Light brown clay, yellowish-brown glaze. Touch of white slip outside, brush of white inside. 1780

A remarkable form.

ZENSHIRO (Case 17 and Plate XV. 1850, 1853)

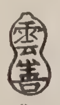
Pieces of fair age and quality, having the mark *Zen*, in hexagon, or *Unzen* in double gourd, were made by Tsuchiya Zenshiro Yoshikata, whose pseudonym was Hōhō. He was called to Fujina in the middle of the last century. His work not only excelled that of his predecessors, but has never been equaled in the province. The low dish figured by Ninagawa, and believed to be two hundred years old, is probably the work of Zenshiro in Fujina. Zenshiro's work consisted of utensils for the tea-ceremony. A second generation succeeded under the same name. The third and fourth generations were known as Zenroku; the present generation is Zentaro.

1850. Oblong cake-dish, sides deeply scalloped. L. 5¾ in. Fine light gray clay, thick white glaze. Scrolls, flowers, etc., in indigo blue. 1750

Type Ninagawa. Part III., Fig. 29.

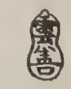
1851. Fire-bowl, square, with flattened corners. D. 4 in. Light fawn clay, transparent underglaze, white overglaze, with decoration of birds, flowers, scrolls, etc., in black and blue. *Unzen* (imp.). 1750

These two objects in white and blue are exceedingly rare forms.



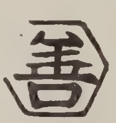
1851

1852. Tea-bowl. D. 4⅝ in. Dull brick-red clay, warm gray glaze. Overdecoration of prawn and plant in red, green, and gold. High basal ring with deep notch. *Unzen* (imp.). 1750



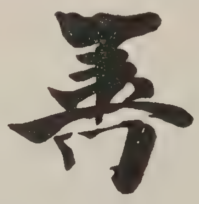
1852

1853. Square dish, supports in form of pine cones. W. 9 in. Thick and heavy. Fawn-colored clay, thick straw-colored glaze with large splashes of dark green and light brown overglaze. Decoration of stripes and irregular figures in olive-green. Cloth-mark impression on bottom. *Zen* (imp.). 1750



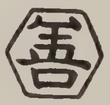
1853

1854. Bottle. H. 5 in. Thick and heavy. Fawn clay, thick light gray glaze, large splash of whitish-gray glaze with olive-brown glaze running. *Zen* (written). 1750



1854

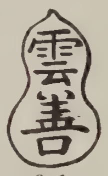
1855. Flower-vase, square. H. 13⅛ in. Thick and heavy. Swelling sides. Coarse deep red clay, thick purplish-black glaze. Fret about rim and bamboo on sides in white slip glazed bright green. *Zen* (imp.). 1860



1855

1856. Boat-shaped dish, supported on three flattened loops. L. 6⅜ in. Drab clay, yellow glaze with splash of greenish overglaze at one end. Rude decoration in brown. Cloth-mark impression inside and out. *Unzen* (imp.). 1860

The last two specimens are probably the work of Zentaro.



1856

RAKUZAN (Case 17 and Plate XV. 1864)

The oven at Matsuye, which Gombei first established, was near a tea-house by the name of Rakuzan, known locally as Giōzan. Pieces of great refinement and beauty, showing evidences of age, and differing from the work of Zenshiro, are recognized by the Japanese as Rakuzan. Specimens bearing this mark may be regarded as Rakuzan. Beyond this the distinctions seem artificial, and it is not improbable that many objects regarded as Rakuzan may have been made by one of the Zenshiro generations. One of the two specimens in the collection bearing the mark of *Rakuzan* resembles a poor imitation of Gombei.

1857. Plate. D. 5⅝ in. Light fawn clay, rich lustrous dark brown glaze. Around rim inside steel-colored and crystalline. 1780

1858. Cake-dish, lozenge-shaped. L. 12½ in. Moulded. Gray-drab clay, warm bluish-gray glaze. Inside, in relief, two interlocking cranes conventionalized. 1780

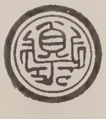
1859. Oblong dish. L. 9⅜ in. Modeled in basket-work inside. Fawn clay, transparent underglaze, thick fawn overglaze inside and out, splash of mottled green and white glaze on inner sides. 1780

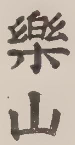
1860. Tea-bowl. D. 4½ in. Fawn clay, rich lustrous dark brown glaze with lighter areas. *Raku* (imp.). 1780

1861. Tea-bowl. D. 6⅛ in. Rough yellowish clay, yellowish-buff glaze, slightly iridescent within. 1780

1862. Tea-bowl, irregular. D. 5 in. Dull fawn clay, warm gray glaze, thick brush-mark of white glaze inside and out. *Rakuzan* (imp.). 1780

A very rare mark.


1860

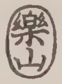

1862

1863. Dish, in form of two shells (Pecten and Cardium). L. 6⅝ in. Light fawn clay, dark maroon glaze. Inside, rich golden-yellow and light maroon. 1820

1864. Bottle, elongate oval, short neck. H. 7¾ in. Light buff clay, rich dark orange glaze coarsely crackled, clouded with dull purplish-brown. *Rakuzan* (imp.). 1830

Gift of Thomas E. Waggaman.

1865. Flower-vase, oviform. H. 7½ in. Thick and heavy. Light yellowish clay, transparent underglaze, rich reddish-brown overglaze with golden-yellow splashes on shoulder. Streams of light fawn overglaze. 1830


1864

1866. Cake-dish. D. 5⅜ in. Light warm reddish clay, warm gray glaze. Rough sketch of bridge, birds, scrolls, etc., in dull blue. 1830

1867. Oblong cake-dish. D. 6 1/16 in. Brown clay, warm gray glaze, splashes of thick white overglaze. Over-decoration of plum blossoms in blue. 1840

FUJINA (Case 17 and Plate XV. 1875)

The early bright yellow and flambé glazes were first made at Fujina, and the older and better kinds of these are known as Fujina by the Japanese. At the present day large quantities of a similar yellow pottery made for export bear the mark of *Izumo Wakayama*. As it is difficult to make any distinctions in these so far as paste and glaze are concerned, they are here included under the original name, Fujina, though this is arbitrary.

1868. Cake-plate, wavy rim. D. 5⅜ in. Fawn clay, thick yellowish-straw glaze with large splash of thick olive-green glaze on one side, without lustre. 1780

A fine example.

1869. Flower-vase, flask-shaped. H. $9\frac{7}{8}$ in. Fawn clay, light straw-colored glaze, minutely crackled. 1780

1870. Tea-bowl. D. $5\frac{1}{2}$ in. Dull fawn clay and glaze. Strongly turned. 1800

1871. Bowl. D. $4\frac{3}{4}$ in. Fawn clay, dull light gray glaze. Over-decoration of flowers and leaves in green, white, and dull blue. Basal ring notched. 1800

1872. Bowl. D. $4\frac{5}{8}$ in. Light gray clay, light drab glaze. Over-decoration of flowers and grasses in green, red, and yellow, touched with gold. *Ninsei* (imp.), imitation. 1800

1873. Oblique rectangular dish, diagonal corners flattened. L. $7\frac{1}{8}$ in. Straw-colored clay and glaze. On one side splash of brown overglaze. Inside, plum blossoms in relief moulded. 1810

1874. Cake-dish. D. 6 in. Rim deeply scalloped in three heavy folds. Fawn clay. Outside, thick greenish glaze. Inside, thick grayish-white glaze. 1820

1875. Tea-bowl. D. 5 in. Coarse fawn clay, straw-colored glaze. Broad brush-mark of white inside and out. 1830

Type Ninagawa. Part III., Fig. 30.

1876. Cake-dish. D. 6 in. Rim slightly scalloped. Fine straw-colored clay, smooth lustrous straw-colored glaze. Inside, over-decoration of pine, bamboo, and plum in blue, green, purple, and white. 1830

1877. Bowl, symmetrically and gracefully turned. D. $4\frac{1}{8}$ in. Yellowish straw-colored clay and glaze, coarsely crackled. 1830

1878. Tea-bowl. D. $5\frac{1}{16}$ in. Buff clay, light ochre glaze. Crane in white and brown Mishima. Basal ring, three notches. 1850

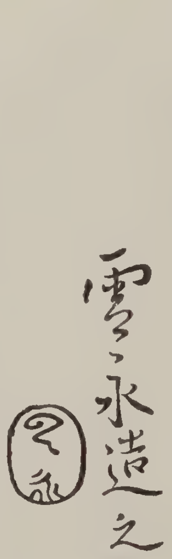
1879. Bowl. D. $7\frac{7}{16}$ in. Fine light fawn clay, thick opaque white glaze. Over-decoration of ornamental band, flowers, etc., in green, red, yellow, and blue, touched with gold. 1850

The following objects represent modern Izumo. The clay and glaze is pale yellow or rich lustrous brown, sometimes with flaming red and golden-yellow, the yellow glazed ones often splashed with green. Rarely decorated.

1880. Figure of Fukurokuju, with staff. H. $20\frac{1}{8}$ in. Fine buff clay, rich deep reddish-yellow glaze with rich reddish areas and mottling. Design of drapery impressed and glazed green and red; sash thick blue; lines of thick white glaze on beard. *Kei-ō san unotoshi jū-ichi gatsu. Unyei kore wo tsukuru.* Seal, *Unyei* (inc.). 1867

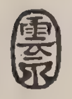
A remarkable piece of modeling.

Gift of Denman W. Ross.

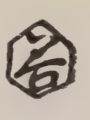


1880

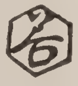
1881. Flower-vase, in shape of bamboo. H. 4⅞ in. Yellowish-straw clay and glaze, small splash of light green overglaze. *Unyei* (imp.). 1868



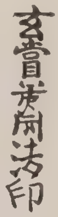
1881



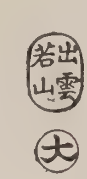
1886



1887



1892



1894

1882–1896. Jars, bottles, fire-vessels, bowls, plates, tea-pots, etc. 1870–1880

These are variously signed, *Zen* (1886, 1887), *Unzen* (1888), *Izumo Wakayama* (1889), *Genshosai Hō in* (1892), *Izumo Wakayama* and *Dai* (1894).

IZUMO IN GENERAL (Case 17)

Pottery, unquestionably Izumo yet differing from the above kinds, is here grouped under the general name of Izumo. Some of this work is signed, yet the marks give no clue to the potter or place of baking. It is a confession of ignorance thus to bring together a number of dissimilar kinds of pottery, some of which were doubtless made by the later Zenshiro, others possibly baked in Fujina or Rakuzan ovens; yet until further information is available they will be thus grouped.

1897. Bowl. D. 4⅜ in. Fawn clay, dull dark brown underglaze, straw overglaze punctured, narrow strip of underglaze exposed at middle and at base. Rough sketch in brown. 1700

1898. Flaring bowl. D. 4⅞ in. Similar to last. 1700

1899. Oil-bottle. H. 4¼ in. Fawn clay, straw-colored glaze with splashes of olive-green overglaze running. Curious crackle. 1750

1900–1903. Jar and bowls. 1770–1800

With the exception of 1902, of doubtful attribution.

1904. Incense-box. H. $2\frac{5}{16}$ in. Light gray clay and glaze, mottled with brown. Bands and diaper in brown. Calyx in relief on top. 1820

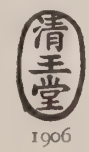
Identified by Ninagawa as Izumo.

1905. Square dish. W. 6⅛ in. Light brownish clay, hard gray glaze. Maple leaves impressed inside and colored dark gray. Coarse cloth-mark impression inside. 1830

1906. Bowl. D. 4⅛ in. Coarse brownish clay, light yellow glaze, splash of very dark brown glaze, tinged with light green. *Seiwōdō* (imp.). 1860

1907–1925. Tea-jars. 1700–1860

The tea-jars of Izumo have drab, fawn, or buff clay, rich lustrous dark brown or rich ochre glazes; in recent specimens, splashed with red or yellow, resembling in this respect the Izumo pottery made within thirty years.



1906

PROVINCE OF AKI

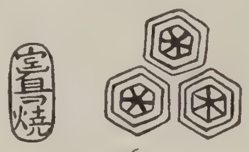
The pottery of this province has never attained any celebrity among connoisseurs. No records have been met with in Japanese books or manuscripts respecting its potters. The few notes here presented concerning the pottery of this province were obtained by me from antiquarians at Hiroshima and from a learned priest at the temple of Miyajima.

MIYAJIMA (Case 17)

In 1830 a potter named Keisai Fujiya built an oven at Ebamura, near Hiroshima, and made wine and tea cups, which were sold as souvenirs at Miyajima. The pieces were signed *Miyajima*, or *Miyajima yaki*, and rarely with the crest of the temple of Miyajima. The objects were usually decorated (overglaze) with a tori-i, bridge, or with flowers. The clay, which was loose, and light red or yellow in color, was brought from Mito Kōnoura, about seven miles west from Miyajima, and mixed with other clay in certain proportions. The potter and his pupils continued to work for ten years. Another oven, baking similar pottery, was situated at Takeyacho, Hiroshima. Of this oven but little was known. Shallow plates, resembling Akatsu, Oribe, and others closely resembling certain light yellow pottery made by Fujimi, of Nagoya, are sold as souvenirs at Miyajima. They bear the written mark *Miyajima sei*, yet I am inclined to believe that they were made by Fujimi, in Nagoya.

1926. Shallow tea-bowl. D. 5¼ in. Light reddish clay, glistening greenish glaze, mottled with yellow spots and streaks of brown. *Miyajima yaki*, and crest of the deity of the temple of Miyajima (imp.). 1840

1927. Tea-bowl. D. 4⅜ in. Light reddish clay, glistening transparent glaze with greenish tinges. Tori-i and characters in dark brown. *Mijajima yaki*, and crest of the deity of the temple of Miyajima (imp.). 1840

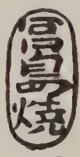


1926

1928. Tea-bowl. D. 3¾ in. Light reddish clay, deep reddish glaze. Tori-i in brown. *Miyajima yaki* (imp.). 1840

1929. Tea-bowl. D. 4¼ in. Light reddish clay, glistening green glaze, mottled with yellow. Tori-i in brown. *Miyajima yaki* (imp.). 1840

1930. Shallow tea-bowl. D. 5¼ in. Fine yellowish clay, yellowish glaze. Surface rough. Inside, tori-i in dark brown. Bottom with deep spiral mark. Unsigned. 1860



1928

1931. Wine-cup. D. 2¾ in. Fine yellowish-white clay, transparent glaze with greenish tinges. Inside, landscape in brown. *Miyajima yaki* (imp.). 1860

1932. Tea-cup. D. $2\frac{7}{16}$ in. Fine light yellowish clay, transparent glaze. Landscape in brown, red, and green. Strongly iridescent inside. *Miyajima yaki* (imp.). 1860

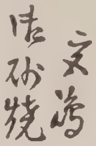
1933. Shallow plate. D. $4\frac{5}{16}$ in. Hard light yellowish clay, yellowish glaze, thick splash of green overglaze. Decoration of curtain in dark brown.
Miyajima sei (written in brown). 1870

1934. SHALLOW PLATE. D. 4 in. Yellowish clay and glaze. Maple leaves and characters inside in dark brown. *Miyajima yaki* (imp.). 1870

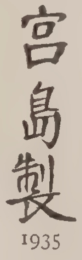
1935. SHALLOW PLATE. D. 4¼ in. Fine yellowish clay, transparent glaze. Inside, pine incised. *Miyajima sei* (written in brown). 1870

1936. TEA-CUP. D. 2⅜ in. Hard white clay, transparent glaze coarsely crackled. Under-decoration of leaves in rich brown. *Miyajima, Osuna yaki* (written). 1870

Osuna means honorable clay.



1936

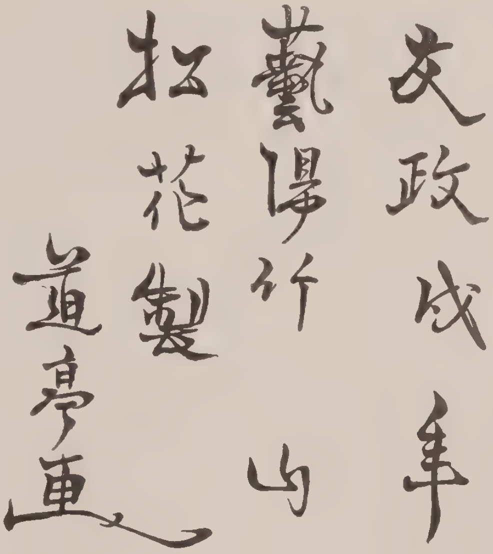


1935

SHŌKA (Case 17)

An extraordinary fabrication in pottery, with a written mark which shows it to have been made by Shōka and decorated by Dōtei, and a year period which gives its date as 1820, was identified in Hiroshima as having been made in Takeyama.

1937. WINE-VESSEL, in form of a square box. H. 9 in. On top a small opening in one corner and in centre. Walls extremely thin. Soft light reddish clay, warm dull grayish glaze with round yellowish spots. Over-decoration of branches, leaves, and plum blossoms in red, green, and gray. *Bunsei inu-doshi Geiyō Takeyama Shōka sei, Dōtei ga* (written). 1820


文政戌年
藝陽竹山
松花製
道亭画

1937

EBAMURA (Case 17)

A potter of this village produced, among other objects, cups of fine red clay with transparent glaze and decoration in green, yellow, and purple.

1938. TEA-CUP. D. 2 7/16 in. Hard white clay, transparent glaze. Over-decoration of landscape in green, yellow, and purple. 1850

1939. BOWL. D. 3⅞ in. Fine light red clay, transparent glaze. Outlines of leaves and melons in white slip. Melon with green glaze. Fine dull gold scroll. 1850

1940. DEEP CUP. D. 3 1/16 in. Hard reddish clay, bright transparent glaze. Over-decoration of gourd vine in green, white, and yellow glazes. 1850

KAKIMAYACHI (Case 17)

A hard white semi-porcelain with dull indigo-blue decoration is said to have been made in Kakimayachi in 1840. The two objects in the collection have no special merit.

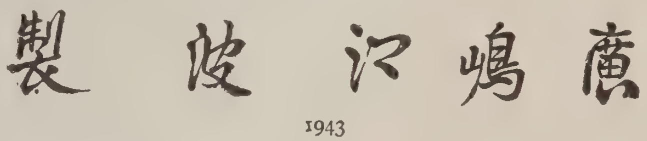
1941. Square bottle, with square nozzle in one corner. H. 7⅛ in. Hard white clay and glaze, indigo-blue splashes about rim and base representing clouds. Pine branch and leaves moulded on top. 1840

1942. Fire-vessel. H. 6⅜ in. White porcelain clay and glaze. Dull blue decoration of ornamental band, mythological bird, and waves. 1840

YENAMI (Case 17)

A coarse white pottery with thick white glaze and decoration in bright blue bears the written mark *Yenami.*

1943. Deep dish. D. 6 in. Coarse white clay, thick white glaze. Decoration of bamboo and fungus in bright blue. *Hiroshima Yenami sei* (written on side in orange-yellow). 1850



1943

KAWAKAYA (Case 17)

A soft earthen pottery of light reddish clay and dull green glaze, in the form of common household utensils, was identified in Hiroshima as Kawakaya pottery.

1944. Mosquito-smoker. H. 10½ in. Cylindrical in shape, perforated by numerous holes above. Light reddish clay, dull greenish glaze. 1860

HIROSHIMA (Case 17)

The two following pieces were identified in Hiroshima as Hiroshima pottery. Nothing could be learned about the potter or the oven.

1945. Bottle, in form of account-book. H. 5¾ in. Light gray clay and glaze, splashes of white overglaze. Characters in brown. 1870

1946. Flower-holder, disk-shaped. D. 11¼ in. Heavy dark tile clay, nearly black. Roughly finished, unglazed. 1870

PROVINCE OF CHIKUZEN

In the latter part of the sixteenth century two potters from Korea were brought to Chikuzen, and erected an oven in Takatori village. These potters were known as Hachizō and Shinkuro. They were afterwards assisted by a skilful potter, named Igarashi Jizayemon, who is said to have resigned his position in Karatsu, Hizen, and come to Chikuzen as a wanderer. According to Ninagawa, Hachizō with his son journeyed to Kyōto, or more accurately to Fushimi, and there came under the influence of the great master of the tea-ceremony, Kobori Enshū. By his advice the Chikuzen potters carried back with them, either the veritable objects, or the suggestions of the kinds of pottery and forms of utensils most desirable in the tea-ceremony. Thus it was that the early productions of Takatori took so high a rank. Records show that the descendants of these potters moved from place to place.

There are many forms of pottery, with many marks, recognized as Takatori; but little information, however, is at hand to separate the material into distinct ovens and makers. Many of the marks are evidently for the same purpose as those of Bizen, namely, single characters or conventional marks of individual potters who baked in some communal oven.

Typical Takatori is a most characteristic pottery. Its fine clay, rich brown glaze, and delicious overglaze readily distinguish it from other kinds of pottery. The tea-jars are particularly refined and delicate, though these objects have been successfully paralleled in other provinces, notably in Zeze, Ōmi, and in Agano, Buzen. In late years there have been produced large numbers of pieces, among which may be found mythological figures made for the export trade. Some clever modeling is seen at times, but their recent issue may be recognized at a glance.

TAKATORI (Case 18 and Plate XV. 1967, 1971, 1988, 1989, 2001)

1947. Plate. D. 6 in. Rim slightly crenulated on one side. Light brown clay, thick ochre glaze, with splash of brown glaze on one side. Impression of shells on base. 1640

1948. Flaring bowl. D. 5¾ in. Thickened rim. Light-brown clay, thick gray glaze, splashes of thick white overglaze. Decoration of bag, boat, and waves in brown, inside. Pine needles outside. 1680

1949*. Jar. H. 7⅝ in. Vertical sides, beveled below and at shoulder. Dark brown clay, thick olive-brown glaze, splashes of fawn overglaze, flecked with blue. 1700

1950. Jar. H. 6½ in. Coarse buff clay, rich thick dark lustrous ochre glaze, with thick white overglaze running from shoulder in delicate streams. 1750

1951. Water-jar. H. 5⅜ in. Drab clay, rich mottled brown glaze, with streaks of golden-brown glaze intermixed, thick light ochre overglaze running from rim. 1770
Type Ninagawa. Part III., Fig. 21.

1952. Water-jar. H. 5⅞ in. Reddish-brown clay, lustrous dark brown glaze, with greenish-yellow overglaze streaked with light greenish-blue and flecked with yellow. 1780

1953. Tea-bowl. D. 5⅛ in. Fawn clay, rich brown glaze clouded with fawn and brownish-blue. 1780

1954. Tea-bowl. D. 5 in. Dull light drab clay, thick alternate splashes of ochre, light drab and olive-brown glaze flecked with blue. Inside, large splashes of nearly black and cream-white glaze coarsely crackled. 1780

1955. Flower-vase, on three legs modeled in form of animals' heads. H. 9½ in. Coarse dull brown clay, thick grayish-white glaze with streams of dark brown running from neck. 1780

1956. Hanging flower-holder (fish). L. 9½ in. Fine chocolate clay, thick grayish-violet glaze. 1780

1957. Jar. H. 5½ in. Similar to 1950. 1780

1958. Water-jar. H. 6⅝ in. Upper portion flattened on four sides, forming lozenge-shaped mouth. Brown clay, gray glaze strongly crackled. Decoration of grass, birds, etc., in black. On bottom concentric circles. 1780

1959. Bottle, double gourd-shaped. H. 12⅛ in. Upper bulb with cross-lines incised, lower bulb with leaf design incised, and three depressed areas. Light brown clay and glaze, thick cream-white overglaze running to bottom in streams of greenish-yellow flecked with blue.

A remarkable example. 1800

1960. Cylindrical jar, slightly flaring. H. 7⅝ in. 1800

1961. Water-jar. H. 6⅛ in. Twisted handles. Rim lozenge-shaped. Drab clay, yellowish-fawn glaze, light olive and brown overglaze. 1800

1962*. Globular jar. H. 5⅝ in. Thick and heavy. 1800

1963. Leaf-shaped dish. L. 7¾ in.

1964. Oil-bottle. D. 5⅛ in. Light fawn clay, very light brown glaze resembling copper. 1800

1965. Bowl, irregular in outline. D. 5 in. Thick and heavy. Cross-lines cut on side. Coarse brick-red clay, olive-brown glaze, splash of thick white overglaze covering half the bowl inside and out. Basal ring notched.

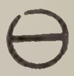
1966. Oil-bottle. D. 6¼ in. Dark reddish-brown clay, thick rich mottled fawn glaze, running, with large areas of mottled white with small deepest brown areas, iridescent. Rough base. 1800

1967. Incense-burner. H. 3⅛ in. Round body, gracefully blending into three legs. Fine light brown clay, light brown glaze resembling copper, dashes of grayish-white overglaze. Cover perforated, with mythological lion on top moulded. Band of scrolls impressed about shoulder. 1800

A unique example.

1968. Water-holder for ink-stone.

1969. Bowl, with bail.



1970

1970. Dish, in form of Haliotis. D. 10⅜ in. *Maru-ichi* (imp.).

1971. Tea-bowl. D. 4¾ in. Fine dark brown clay, thick warm gray glaze. Clouds and cranes in white Mishima. 1820

A rare form.

1972–1978. Various forms. 1830–1850

1979. Traveler's flask, canteen-shaped with looped handles. H. 4⅜ in. Exceedingly light and thin. Fine drab clay, yellowish-drab glaze. Bamboo in brown. Cloth-mark impression on surface. 1850

1980. Bowl. D. 4½ in. Sides deeply crenulated. Light gray clay with reddish tinges, thick cream glaze with splashes of rich brown. 1850

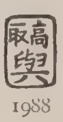
1981–1984. Oil-bottle, wine-bottle, deep bowl, and covered bowl. Identical with last. 1850

1985–1987*. Brush-holder; wine-bottle, egg-plant form; and tea-pot. 1860–1880

TAKATORI WITH MARKS

1988. Wine-bottle. H. 6½ in. Fine gray-drab clay with reddish tinges at edge of glaze, light grayish glaze with areas of fawn. Over-decoration of plum branch and blossoms in black. *Takatori yo* (imp.). 1770

Type Ninagawa. Part III., Fig. 22.

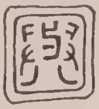

1988

1989. Mate to above with aster decoration.

1990. Jar, oviform. H. 12⅝ in. Four looped handles. Fine hard brown clay, transparent underglaze, thick brownish-olive overglaze, running. *Yo* (imp.). 1770

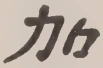
Gift of Denman W. Ross.

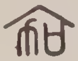
A very remarkable example, and probably made by the potter who used the signature *Takatori Yo* in the Ninagawa type described above (No. 1988). The character *Yo* is the same, though written in Tensho style.

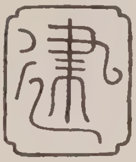

1990

1991. Plate, strongly folded on edge. D. 8⅜ in. Fine fawn clay, gray-drab glaze. Over-decoration of chrysanthemum and leaves in red, green, ochre, and black. *Ken* (imp.). 1770

1992. Leaf-shaped dish. L. 7⅜ in. Three supports in form of chestnuts. Fawn clay. Outside, rich deep brown glaze mottled. Inside, fawn glaze with splashes of thick light green glaze around border. *Ka* (imp.). 1780


1992


1993

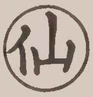

1991

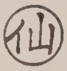
1993. Similar to 1992. *Yama Ka* (imp.). 1800

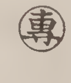
1994. Cake-dish, in form of two bivalve shells. L. 9½ in. Gray-drab clay. Outside, rich lustrous dark brown glaze. Inside, gray glaze flecked with fawn about rim. *Sen* (imp.). 1800

1995. Deep bowl. D. 5⅝ in. *Sen* (imp.). 1820

1996. Cup. D. 2 in. Light gray clay, deepest lustrous brown glaze, golden-brown glaze flecked with fawn showing through. Inside, rich fawn glaze. *Sen* (imp.). 1820


1994


1995

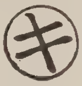

1996

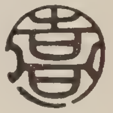
1997. Shallow bowl. D. 5⅝ in. Lower half with encircling grooves. Fawn clay. On one half light fawn glaze, remaining portion rich dark brown glaze. Notched base. *Jiū* (imp.). 1800

Certain pieces of pottery bearing the impressed mark *Ki* were variously identified by Ninagawa and others as Izumo, and in one case a jar with the incised mark *Ki* was grouped with Satsuma. Two of these pieces are without the slightest question Takatori, and those wrongly identified as Izumo bear marks impressed from the same stamp as is found on the Takatori. The pieces show the work of a skilful artist and potter. Some of the objects are unquestionably old, while others seem comparatively new.

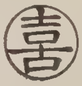
1998. HAISEN (section of tree trunk). D. 4⅞ in. Light grayish clay, dull light brown glaze, mottled with light fawn. Inside, thick white glaze. *Ki*, in circle (imp.). 1800

1999. JAR, looped handles. H. 10¾ in. Thick and heavy. Gray-drab clay, dull ochre glaze with lustrous splashes of golden-brown and light fawn overglaze flecked with blue. *Ki* (imp.). 1820


1998

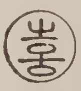

1999

2000. CAKE-DISH. L. 9⅜ in. Inside, moulded in form of bamboo sprout. Fawn clay, greenish-drab glaze. Outside, dull brown glaze. Inside, flecked with dark brown running over in drops outside. Root end thick whitish-fawn glaze. *Ki* (imp.). 1820


2000

2001. HAISEN, boat-shaped with coil of rope on deck. L. 10¼ in. Light gray clay. Outside, rich brown glaze, mottled with darker brown, near rim golden-brown. Inside, grayish-white glaze. Decks green glaze. Rope light fawn glaze. *Ki* (imp.). A very beautiful example. 1800

2002. SQUARE DISH, flaring sides. W. 6⅝ in. Basket pattern moulded inside. Light fawn clay, light gray glaze. Around rim, inside, thick mottled green glaze. *Ki* (imp.). 1800

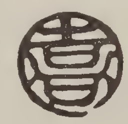

2002

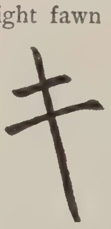
2003. HAISEN. H. 4⅓ in. Inside and rim strongly moulded in shape of dragon. Fawn-colored clay and glaze with brush-marks in brown outside. Inside, thick green glaze. *Ki* (imp.). 1780

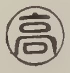
2004. FLOWER-VASE. H. 10 in. Ringed handles adherent. Fine light fawn clay, rich bluish-green glaze densely mottled in portions with light fawn spots. Designs of scrolls, fret, etc., deeply incised. *Ki* (imp.). 1780

2005. INCENSE-BURNER, square. H. 6⅝ in. Cover with moulded lion resting on ball. Light buff clay, rich brown glaze flecked with lighter spots, lustrous. *Ki* (imp.). 1780

2006. JAR. H. 4⅛ in. *Ki* (inc.). 1800


2004


2006

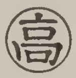

2007

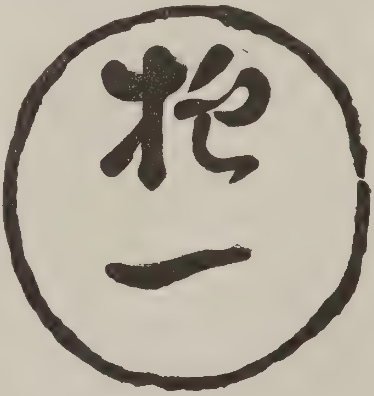
2007. WATER-VESSEL. H. 8¼ in. Globular body, long cylindrical neck. *Taka* (imp.). 1840

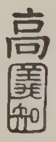
2008. INCENSE-BOX (rat). L. 3 in. Reddish-fawn clay, dull thick white glaze shaded with drab. Inside, olive-green glaze. *Taka* (imp.). 1840

2009. DEEP BOWL. D. 3 13/16 in. Light drab clay, light gray glaze. Crane and character in circle, in brown. *Taka* (imp.). *Hō-itsu* (written). The signature resembles that of Hō-itsu, the artist. 1820

2010. BOWL, compressed in pointed oval. L. 5¾ in. Light gray clay and glaze. *Taka Yoshiwa* (imp.). 1820




2009

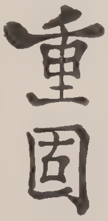

2010

2011. Flower-vase. H. 9¾ in. Dark fawn clay, light olive-green glaze, large splash of greenish-drab overglaze running into lustrous brown and dark olive-green.
Taka (imp.). *Shigekata* (inc.). 1850

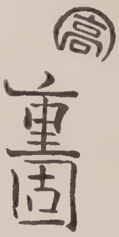
2012. Bowl. D. 4½ in. Same marks. 1850

2013. Square box. H. 1 15⁄16 in. Beveled corners. Looped handles. Fine light brown clay, dull light drab glaze clouded, splash of light brown glaze on cover. *Taka Teiten* (inc.). 1850

2014. Square tray, one corner indented in two right angles. L. 4⅞ in. Fine light brown clay, light olive-green glaze with dark brown glaze running from rim. *Takatori Teiten* (inc.). 1850



2011



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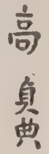
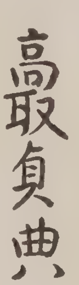


2013

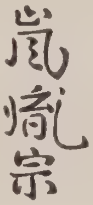


2014

2015. Shallow bowl. D. 5⅜ in. Dull light brown clay, dull brown glaze, lustrous brown overglaze, darker around rim.
Taka (imp.). *Arashi Tanemune* (inc.). 1840

2016. Paper-weight, in form of mythological turtle. L. 6⅞ in. Light brown clay, olive-green glaze, dark brown glaze on back. *Taka* (imp.). *Tei ichi* (inc.). 1870

2017. Figure (Hotei, sitting on bag, with mask in right hand). H. 9⅜ in. Light brown clay, light olive-green underglaze. Drapery, lustrous dark brown overglaze running. Bag, bluish-white overglaze.
Taka (imp.). *Yeigen* (inc.). 1870



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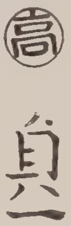
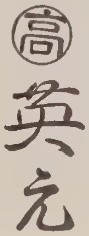


2016

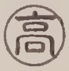


2017

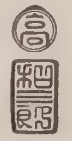
2018. Tea-pot. D. 3¼ in. Square handle perforated. Fine light grayish-fawn clay, dull light brown underglaze, lustrous greenish-white and rich brown overglaze in splashes. *Taka* (imp.). 1878

2019*. Flower-vase, cylindrical. H. 7¼ in. Warm fawn clay, pearl-white underglaze, warm fawn overglaze running.
Taka and *Matsusaburo* (imp.). 1890

The work of a potter showing considerable merit.



2018



2019

The Takatori tea-jars must be considered the most delicate and refined of all. The usual form is cylindrical, slightly tapering below, often with two ears or knobs on the shoulder. The thread-mark is right-handed and finely cut. Other forms occur, some short and wide, others globular; the double gourd form is not unusual. The clay is very fine, usually a gray-drab, though sometimes a light or dark brown or fawn. The glaze is rich, dark brown, often subdued in lustre. All shades of brown are seen, such as olive-brown, golden-brown, purplish-brown, etc. Sometimes a light fawn glaze occurs. A splash of fawn overglaze is usually seen on one side. The only tea-jars that are likely to be confounded with Takatori are certain forms of Buzen and Zeze. An expert has pronounced the collection of tea-jars herein catalogued a most remarkable symphony in low tones.

2020–2059. Tea-jars. 1680–1840

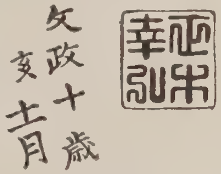
SŌSHICHI (Case 18)

In the village of Hakata a number of potters were at work in the early years of this century. Among the most noted was one Masaki Yukihiro, with the pseudonym Sōshichi. His work consisted of hand-warmers, braziers, incense-boxes, etc., and the few specimens of his work in the collection show great skill and originality.

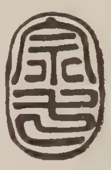
2060. Hand-warmer, in form of Daruma. H. 9⅝ in. Light fawn clay, garment roughened, surface colored red. Face unglazed. *Sōshichi, Masaki Yukihiro* and *Bunsei Jissai. Inu jū-ichi-gatsu* (imp.). 1827

2061. Water-boiler, in form of segments of charcoal. H. 8½ in. Fine dead black clay. Roughened surfaces. Cut portions smooth. *Sōshichi* (imp.). 1827
Gift of W. S. Bigelow.

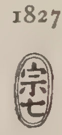
2062. Incense-box (bird). L. 3 in. Fine soft light fawn clay. Head, breast, and tail dark reddish-brown lacquer. Eyes black, with red border. Inside, thick honey glaze. *Sōshichi* (imp.). 1827



2060


2061

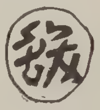
2063. Incense-box (Hotei). D. 2⅜ in. Light reddish-fawn clay, unglazed. Inside, greenish glaze, pitted. *Sōshichi* (imp.). 1827


2063

SHUNZAN (Case 18)

A potter of Kyōto, named Shunzan, made pottery in the village of Su-o. His pieces were designed for the tea-ceremony and are extremely rare.

2064. Tea-bowl. D. 4¼ in. Indented below, deep encircling lines on side. Thick and heavy. Grayish clay, light brown underglaze, rich dark brown overglaze exposing underglaze in portions. *Shun* (imp.). 1780


2064

PROVINCE OF SANUKI

Sanuki pottery seems to be entirely unfamiliar to the Japanese collector. The name of the province has rarely appeared in Japanese works on pottery, and never in books on the subject published abroad. Even Ninagawa has no reference to it in his classical work, though, had he lived to publish another part, a few plates for which had been prepared, Sanuki would certainly have been included, as among his manuscript notes he had references to a number of Sanuki potters. I have seen in collections Sanuki pottery identified by Japanese experts as Izumi; Awaji; Kyōto; Suruga; and Ōhi, Kaga. The shallow green glazed plates made on moulds have been invariably identified either as Awaji or Izumi. As a number of potters have at various times established ovens in the province, I have made special efforts to clear up the sequence of these potters and their relations to one another, and to identify their work.

INARIYAMA (Case 19)

In 1690, or thereabouts, an oven was started in Takamatsu. The first potter, Rihei, is said to have been a pupil of Ninsei; and it is further recorded that Ninsei was invited to Takamatsu, where he remained for three years, Rihei working with him during that time. The first generation used no marks; the second generation used the marks *Taka*, and rarely *tsukuru*. These marks and the name Rihei continued through succeeding generations. It is not known how long the work went on. In the early part of this century the oven was revived, and a descendant of the family, under the guidance of Dōhachi, made many interesting pieces. The oven, being near an Inari shrine, was named Inariyama. The pieces usually bear the mark *Taka*, from Takamatsu.

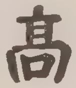
2065. Tea-jar. H. 3½ in. Dull brown clay, brown glaze with darker splashes, coarse granules in clay showing through glaze; blistered. 1690

The work of the first Rihei.

2066. Square wine-bottle. H. 8⅝ in. Fawn clay, light fawn glaze. Over-decoration of vine and flowers in red, leaves in thick green enamel. *Taka* (imp.). 1740

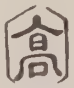
This possibly represents the second generation.

2067. Incense-box (bird). L. 3½ in. Light fawn clay, thick whitish-fawn glaze, tail and bill touched with brown. *Taka* (imp.). 1780


2066

2068. Shallow dish. D. 5⅝ in. Yellowish clay and glaze, without lustre. *Taka* (imp.). 1780

2069. Bowl. D. 4⅞ in. Fine fawn clay, lustrous light fawn glaze coarsely crackled. Under-decoration of flowers and leaves in brown, blue, and white. *Taka* (imp.). 1780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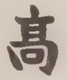

2069

2070. Bowl. D. 5½ in. White stone clay, yellowish-fawn glaze, coarsely crackled and pitted. Minute brownish spots in glaze. *Taka* (imp.). 1780

2071. Water-jar (drum). H. 6⅜ in. Brick-red clay, dark gray glaze with greenish-gray tinges, clouded. *Taka* (imp.). 1780

2072. Tea-bowl. D. 4⅛ in. Lustrous black Raku glaze, with large areas of maroon, mottled. *Taka* (imp.). 1780

The last six objects represent the third generation.

2073. Tea-bowl. D. 4½ in. Coarse grayish-drab clay, light fawn glaze, rough surface without lustre. Over-decoration of calendar in black. *Taka* (imp.). 1855

2074. Mosquito-smoker, six-sided. H. 8¾ in. Perforated cover. Soft light pinkish-fawn clay, thick white glaze with greenish tinges. Tokugawa crest and scrolls in thick deep blue overglaze. *Taka* (imp.). 1860

2075. Mosquito-smoker, with bail. H. 11 in. Clay and glaze as in the last. Over-decoration of chrysanthemum in dark blue, green, and yellow. *Taka* (imp.). 1860

2076. Bowl. D. 4⅜ in. Thick white glaze. Over-decoration of leaves in thick blue. 1860

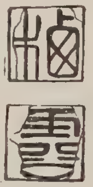
SHIDO (Case 19 and Plate XVI. 2092)

A pottery, which may be known under the name of Shido from the place of the oven, was first made by Hiraga Gennai in 1780. His work was in the form of round or square plates, haisen, etc., moulded, with green or yellow glazes. The impressed marks *Min*, *Shunmin*, *Shido Shunmin*, and *Hiraga Shunmin* are found. This work is generally identified by the Japanese as Izumi or Awagi. Hiraga Gennai went to Yedo for a short time, and it is barely possible that pottery of a similar nature, accredited to Tōkyō, may be his work.

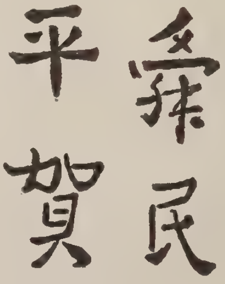
2077*. Square cake-plate. W. 7⅞ in. Light fawn clay, under surface rich green glaze, upper surface light fawn glaze. Basketwork and flowers moulded in relief. Flowers, leaves, etc., glazed green, yellow, and purple.
Nishiki and [*Kasugi ?*] (imp.). 1780

2078. Incense-box. D. 2⅝ in. 1780

2079. Haisen (Case 40), boat-shape, with looped handle at end. L. 7¾ in. Fine brownish clay, green and yellow glazes. Moulded, with crazy scrolls and diapers in thin sharp relief outside. Leaves incised inside.
Shunmin and *Hiraga* (inc.). Mark extremely rare. 1780



2077



2079

2080. Rectangular cake-dish. L. 11⅝ in. Moulded. Light fawn clay, bands of scrolls, circles, landscape, etc., in high relief, with green, yellow, light red, and purple glazes. 1780

2081. Flower-vase. H. 8¼ in. 1780

2082. Stand, on four elaborately moulded incurved legs, resting on a base. H. 9⅞ in. Light straw clay, under surfaces transparent glaze, legs, base, and top rich dark yellow and green glaze, outlined in red and gold. 1780

2083. Flat quadrangular dish, with elaborately moulded legs at corners, circular depression in centre. L. 10⅜ in. White glaze, thick dark yellow overglaze clouded. 1780

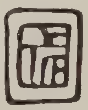
2084. Dish, form same as last. L. 11 in. Fawn clay, below and above rich green glaze. Rim bordered with blue. Central depressed area rich yellow glaze. *Min* (imp.). 1780

2085. Same as last. Thin greenish glaze, dragon in light purple and white.
Shido Shunmin (imp.). 1780

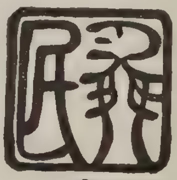
2086. Comfit-bottle, octagonal. H. 3⅛ in. White porcelain clay, conventional leaves in relief white glazed; ground rich blue. *Min ?* (imp.). 1780

2087. Flower-vase, six-sided. H. 12 in. Looped handle. Light fawn clay, yellowish glaze, purplish-brown borders, green ground. Panels of diaper moulded. *Shunmin* (imp.). 1780

2088. Cake-dish. D. 6⅜ in. Moulded. Various forms of diaper. 1780



2086

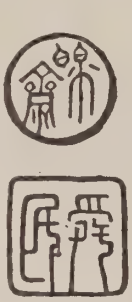


2087

2089. SQUARE CAKE-DISH. H. 8½ in. Four legs in form of shells. Rim scalloped. Light buff clay, under surface transparent glaze. Inside, scrolls, etc., in high relief. Fukurokuju with stag, purple, green, and yellow glazes. *Raku sai* and *Shunmin* (imp.). 1780

2090. SQUARE CAKE-DISH, coiled shells as legs. W. 9¾ in. Glaze green, yellow, purple, and white; under surface transparent glaze. Scrolls and character in high relief moulded. 1780

2091. FLOWER-VASE, elephant handles. H. 8½ in. Light fawn clay, light green glaze with yellow band on shoulder. Bands of scrolls, diaper, etc., on body moulded. 1820


2089

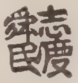
2092. PLATE. D. 11⅛ in. Light fawn clay, rich green glaze clouded. Border with diaper and basketwork all in high relief moulded. Yellow glaze in portion of fret. In bottom, figure leading mythological lion. *Shido Shunmin* (imp.). 1780

This is a most beautiful example of Shido.

2093. CAKE-DISH. D. 6¼ in. Light fawn clay, light green glaze below. Inside, frets, scrolls, and basketwork in high relief, moulded. Glaze yellow, white, purple, and green. *Shido Shunmin* (imp.). 1780

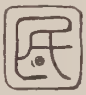
2094. DISH. D. 9⅝ in. Similar to last. *Shido Shunmin* (imp.). 1780

2095. HAISEN, six-sided, flaring. D. 8¼ in. Similar to last. *Shido Shunmin* (imp.). 1780


2093

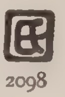
2096. INCENSE-BOX (lion). L. 3⅜ in. Fawn clay, deep yellowish-brown glaze. *Min* (imp.). 1800

2097. HAISEN. D. 8¼ in. Flaring rim scalloped. Outside, basketwork half-way up, moulded and glazed dark green. Inside, bands of fret glazed green and deep yellow. Rim perforated. Various colored glazes. *Min* (imp.). 1800


2096

2098. COVERED VESSEL. D. 5⅞ in. Light fawn clay, thick yellowish-brown glaze, base and inside transparent glaze. Outside a mixture of scrolls, etc., in relief moulded. Cover having five circular openings with perforated diaper. *Min* (imp.). 1850

2099. FAN-SHAPED DISH. W. 9⅝ in. *Min* (imp.). 1850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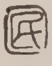
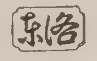

2099

2100. CAKE-DISH. D. 8¼ in. Inside, fan decoration and scroll in brown, yellow, and green. Under surface transparent glaze. *Rakutō* (imp.).

This is placed here provisionally.

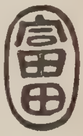

2100

TOMITA (Case 19)

The origin of the oven in Tomita village is not known. It was abandoned in 1780. Within fifty years there has been a revival of the oven, and objects of considerable size have been made resembling Inariyama. The mark *Tomita* is very rare.

2101. MOSQUITO-SMOKER. H. 8½ in. Fine fawn clay, very light fawn glaze. Overglaze decoration of grapevine vigorously drawn in blue, purple, and green. Cover perforated in flower pattern. *Tomita* (imp.). 1850

2102. Compartment-box, hexagonal, resting on handled stand. H. 11¼ in. Light fawn clay, white glaze, overglaze decoration in light blue, green, and purple; below, transparent glaze; handle and knob deep brown glaze. Sides perforated in flowers and lattice-work. *Tomita* (imp.). 1850


2101

2103. Napkin-holder, unsigned. 1860

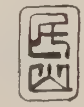
2104. Tea-jar. H. 2⅞ in. Rough light fawn clay, very thick seal-brown glaze, mottled with yellow. 1780

MINZAN (Case 19 and Plate XVI. 2106)

Minzan was the pupil and successor of Hiraga Gennai, who first opened an oven in Shido in 1780. Minzan was far more skilful than his master. At first he made moulded pieces, but later followed the style of Dōhachi. His work is in excellent taste, and may be accounted rare.

2105. Cake-bowl. D. 7¼ in. Made on mould after Shido style. Light fawn clay, transparent glaze below. Flowers and leaves incised outside, glazed green, yellow, and brown, on a brown ground. Inside, leaves, lion, etc., in relief glazed green, purple, and yellow. *Minzan* (imp.). 1825

2106. Jar, oviform. H. 4 in. Light fawn clay, rich lustrous white glaze, stained crackle. Flowers in dull blue. *Minzan* (written). 1830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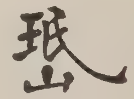
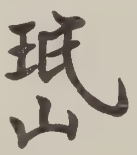

2106

2107*. Deep bowl. D. 4¾ in. Fluted sides, scalloped edge. White glaze, irregular splashes of purple, blue, green, and yellow overglaze.
Minzan (written). 1830

2108. Tea-pot. D. $4\frac{7}{16}$ in. Light fawn clay, thick lustrous white glaze. Decoration of clouds and dragon in blue. *Minzan* (written). 1830

2109. Shallow Raku bowl. D. 6⅛ in. Rough fawn clay, light reddish-brown and yellow glaze mottled. Roughened surface. *Minzan* (written). 1830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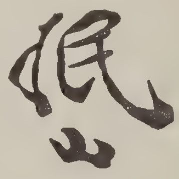
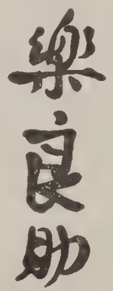

2109

2110. Deep bowl. D. 4¾ in. White clay, white underglaze, light green overglaze. Owl on branch in dull blue and white. *Minzan* (written). 1830

The two following pieces are placed with Minzan provisionally.

2111. Covered bowl. D. 5⅜ in. Light brick-red clay, thick white glaze. Scrolls and flowers in thick blue.
Raku Ryōsuke (written). 1830

2112. Plate. D. 12 in. Very thick. Inside, border of waves in high relief moulded. Rim deeply scalloped, following design. White underglaze, light green overglaze. Inside, circular area of white glaze with landscape in purple. *Shinzan* (written). 1830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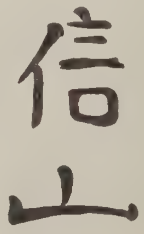
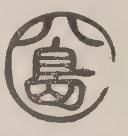
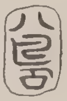

2112

YASHIMA (Case 19 and Plate XVI. 2117)

This oven was first opened by Mitani Rinsō in the beginning of the century. Rinsō first baked at Shido. In 1880 the third generation was at work. Green, yellow, and red glazes were used on a soft loose clay. There were two branches of this family, Mitani Rinsō and Yotsuya Sōshirō, and this may account for the variety of marks impressed, incised, and written, which are found on the pieces.



2113. Box (peach). L. $2\frac{7}{8}$ in. Light fawn clay, deep yellow glaze, leaves incised and glazed green, with modeled branch in brown.
Yashima (imp.). 1800

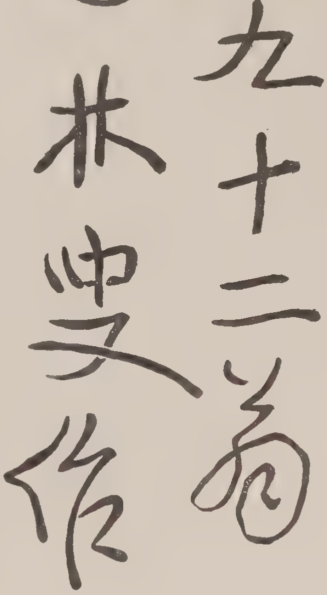


2113

2114. Covered jar. H. $4\frac{7}{8}$ in. Long looped handles. Body with encircling lines. Reddish clay, thick light brown glaze. Band of stars and fret impressed around shoulder. *Yashima* (imp.). 1800

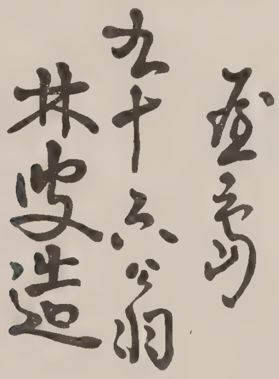
2115. Brush-holder, cylindrical. H. $3\frac{15}{16}$ in. Glaze and clay similar to last. On side, panels containing elephant, figure, clouds, etc., in relief moulded. Band of fret below. Band of stars around rim, impressed. *Yashima* (imp.). 1800

2116. Dish (fish). L. 14 in. Coiled shells for supports. Inside, scales, gill, eye, etc., moulded in high relief. Thick light brown glaze.
Yashima (imp.). *Kū-jū-ni-ō, Rinsō saku* (inc.). 1811



2116

2117. Incense-box (helmet). L. $2\frac{13}{16}$ in. Moulded. Light fawn clay, dull brick-red underglaze, transparent overglaze with large greenish areas.
Yashima. Kū-jū-roku-ō Rinsō tsukuru (written). 1815



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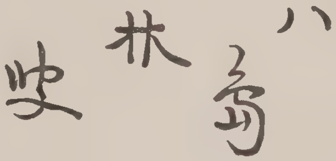


2118

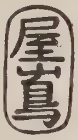
2118. Wine-cup. D. $2\frac{7}{16}$ in. Light fawn clay, brilliant yellow glaze. Landscape outside tinged with green. *Yashima Rinsō*, etc. (inc.). 1817

2119. Deep cake-plate. D. 10 in. Scalloped rim. Fawn clay, rich lustrous brown glaze. Scalloped moulding above basal ring. Inside, landscape, scrolls, formal leaves, etc., in relief, moulded. *Yashima ku-jū-hachi-ō Rinsō dan shichi-jū-ichi. Rinsō tsukuru* (inc.). Only *Yashima* and *Rinsō tsukuru* are here figured. 1817

2120. Tea-pot. D. 5⅜ in. Light fawn clay, transparent underglaze, rich green overglaze clouded. Band of scallops impressed around shoulder. *Yashima* (imp.). 1840

2121. Incense-box. D. 2⅜ in. Light fawn clay, dull white underglaze, thick greenish-white overglaze coarsely crackled. Cross-lines and radiating figures in blue. *Yashima* (imp.). 1840

2122. Jar. D. 5½ in. Pinkish-fawn clay, brilliant orange-yellow glaze. Cover perforated, lustrous brown glaze. *Yashima* (imp.). 1870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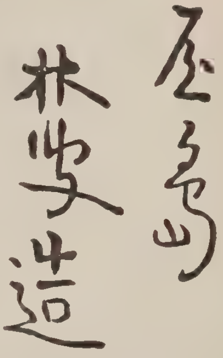

2119

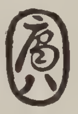
YŌHACHI (Case 19 and Plate XVI. 2123)

The successor of Minzan was Mitani, who was in turn succeeded by Hidehachi, who was afterwards called Yōhachi. This potter studied in Owari and Kyōto, and his work indicates a skilful potter. With one exception his marks were in so disguised a character that only within a few years have they been deciphered. His Raku bowls have invariably been identified as Kyōto Raku, though I had always placed them in Sanuki, from their resemblance to a Raku piece made by a successor of Yōhachi. It was due to this attribution that the curious marks were finally deciphered. Yōhachi's work dates from the beginning of this century.

2123. Tea-bowl. D. 4½ in. Fine light fawn clay, light fawn glaze, finely crackled. Radishes in white and soft blue. *Yōhachi* (imp.). 1810

2124. Incense-box (flower bud). H. 1¾ in. Light brown clay, rich dark and light green glazes. Unsigned. 1830

2125. Raku tea-bowl. D. 4⅓ in. Thick and heavy. Undulating rim. Light fawn clay, transparent underglaze; bright red overglaze, underglaze showing through. Rough design of bird in olive-green. *Yōhachi* (imp.). 1830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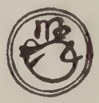

2125

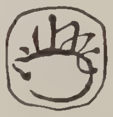
2126. Incense-box, fungus modeled. L. $2\frac{5}{16}$ in. Light fawn clay, lower part transparent glaze. Cover reddish and green glaze. *Yōhachi* (imp.). 1830

2127. Raku tea-bowl. D. 4¼ in. Light gray clay, lustrous black Raku glaze. *Yōhachi* (imp.). 1830

2128. Cup. D. 2⅝ in. Coarse light grayish clay and glaze. *Yōhachi* (imp.). 1830

2129. Raku tea-bowl. D. 4¼ in. Soft Raku clay, pale red Raku glaze, coarsely crackled. Bamboo broadly incised. Splashes of white overglaze. *Yōhachi* (imp.). 1830

2130. Inrō (three sections). L. 2¾ in. Light fawn clay, transparent underglaze, red overglaze with large splashes of olive-green. *Kichi in* (imp.). 1830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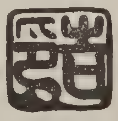
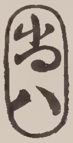

2130

NAOHACHI (Case 19 and Plate XVI. 2131)

Jirosaburō Okada was the successor of Yōhachi, and though in the earlier part of his work he was known as Naoichi (according to a letter from him to Ninagawa), he used the mark *Naohachi* exclusively in his work. He showed considerable skill in modeling. His signature is extremely rare.

2131. Paper-weight, mythological turtle. L. 7½ in. Fawn clay. Plastron dull yellow glaze, upper surface rich green glaze, toes blue. *Naohachi* (imp.). 1850

2132. Square tray with scalloped corners, resting on fluted knobs. W. 11⅜ in. Light fawn clay. Lower surface light fawn glaze. Upper surface flowers and leaves in high relief glazed rich blue, green, brown, and white. Ground orange. *Naohachi* (not given) and [?] (imp.). 1850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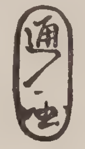

2132

TAKAMATSU (Case 19)

Pottery was made in the town of Takamatsu in the middle of this century. The two pieces in the collection might be mistaken for coarse blue and white Kiyomizu.

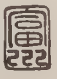
2133. Bucket-shaped vessel. H. 9⅛ in. Light grayish-fawn clay, thick white glaze pitted and coarsely crackled. Pine in bright blue. 1840

2134. Flower-vase, bucket-shaped. H. 10¼ in. Light fawn clay, thick white glaze. Over-decoration of flowers in dark blue. 1840

TOMIKAWA (Case 19)

A large plate in the collection resembling Shido bears the impressed mark *Tomikawa.* It is quite unlike Tomita. Nothing is known about the potter or oven.

2135. Large plate. D. 10⅝ in. Rim slightly flaring, edge crenulated. Light fawn clay, under surface transparent glaze. Inside, border, scrolls, formal leaves, etc., glazed green. Centre, rude landscape in high relief in green and brown on light fawn ground, moulded. *Tomikawa* (imp.). 1800

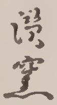

2135

SANUKI (Case 19 and Plate XVI. 2138)

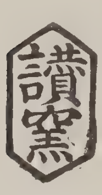
The term Sanuki may well be applied to those pieces which bear the mark *San yō,* which means Sanuki, rough pottery. They do not show an age of over forty or fifty years, and it is possible that some of them may have been baked in Minzan's oven. Two of the objects strongly resemble the work of Yōhachi.

2136. Cake-dish, with three props. L. 6⅛ in. Light brownish clay, dull white glaze. Inside, two large chrysanthemums outlined in light blue with yellow centres, with brown shading. Ground rich green glaze. *San yō* (imp.). 1840

2137. Jar, with handle. H. 4¾ in. Fawn clay, lustrous light fawn glaze, strongly crackled. White chrysanthemums in high relief, leaves in green and gray. *San yō* (inc.). 1840


2137

2138. Bowl. D. 4¾ in. Light fawn clay, pinkish-gray glaze. Over-decoration of flowers in greenish-blue and red touched with gold. *San yō* (imp.). 1840



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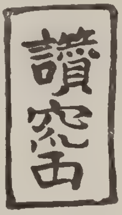

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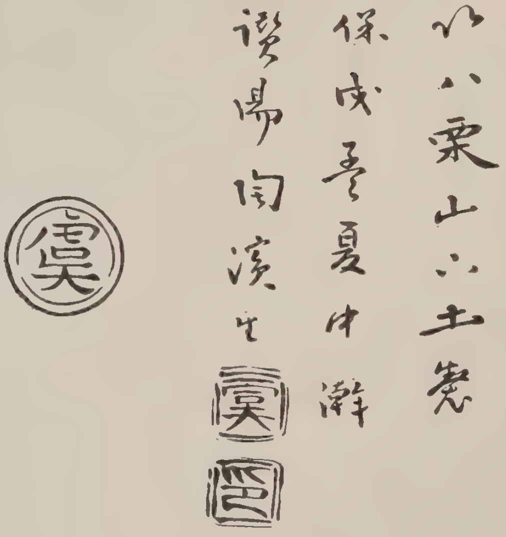


2140

2139. Double bottle. H. 7½ in. White porcelain clay and glaze. Outer shell lined in lozenge-shaped panels with scalloped perforations. *San yō* (written). 1840

2140. Square tray. W. 9½ in. Light fawn clay. Lower surface dull greenish glaze. Sides, yellowish-fawn glaze. Inside, thick white glaze. Landscape in purple, green, blue, and yellow. *Gu* (imp.). Inscription says made from clay taken from foot of Kuriyama, summer of ? *San yō.*

2141. Plate. D. 7¼ in. 1800

PROVINCE OF TAMBA

The pottery of this province in past times, while adhering to the simple severity demanded by the more insistent devotees of the tea-cult, possessed a richness of glaze and depth of color unequaled by any pottery in Japan. The old tea-jars, particularly, combined the beauty of Takatori, the sobriety of Seto, and the solidity of Shidoro, and superadded to these qualities a variety of features in form and glaze, which have made them most attractive objects for the collector.

ONOHARA (Case 20)

The earliest forms of glazed pottery were made in Onohara. Large-bodied jars with brown glaze and blistered surface are known as Ko (old) Tamba, and are said to date back to 1550. Specimens are exceedingly rare. Pieces equally old have reddish clay, light fawn glaze, with simple decoration in gray under the glaze. They are all stained by age, and bear evidences of considerable antiquity. These are probably the ones mentioned in Tōkikō as resembling old Hagi. This resemblance is doubtless due to influences from the same source, namely, Korea. Tea-jars also were made at Onohara before 1600. These were glazed in Seto style.

2142. Jar. H. 9½ in. Four looped handles on shoulder. Brown clay, rich brown Seto glaze with splashes of lustrous brown, mottled with greenish-yellow. Large blisters in glaze. 1580

This is known as Ko Tamba.

2143. Tea-bowl. D. 4¼ in. Brown clay, thick grayish-white glaze, tinged with color of clay. Rough decoration of landscape in brown. 1600

2144. Boat-shaped dish. L. 9¼ in. Brownish clay, grayish-white glaze, rim brown. Inside, flowers and scrolls outlined in blue and brown. Cloth-mark impression. 1600

2145. Square dish. W. 5⅛ in. Deep brown clay, thick grayish-white glaze with dark gray and yellowish stains. Inside, fish in bluish-gray, rudely drawn. Rim brownish-gray. 1600

2146. Rectangular dish. L. 6⅜ in. Brown clay, thick fawn glaze with grayish-brown stains; rim dark brown. Inside, flowers in blue and brown. Four spur-marks inside. Cloth-mark impression on lower surface. 1600

2147. Tea-bowl, irregular contour. D. 5 in. Brownish clay, light fawn glaze with grayish stains. Sides sliced, base notched, strong spiral mark below. 1600

The preceding specimens are extremely rare.

2148. Water-jar. H. 7 in. Vertical sides. Modeled shells as handles. Light gray clay, brown glaze, richly mottled with seal-brown and yellow. Surface highly iridescent. 1630

2149. Water-jar. H. 7⅜ in. Two long-looped handles on sides at different heights. Brown clay, light brown Seto glaze with dashes of deep brown and golden-brown, mottled. 1660

2150–2152. Flower-vases and wine-bottle. 1670–1700

2153. Wine-bottle, square. H. 9¼ in. Light brown clay, light fawn glaze with streams of greenish-white overglaze. Ornamental designs on sides, moulded. 1750

TACHIKUI (Case 20 and Plate XVI. 2157, 2158, 2163)

In 1660 the Onohara oven was removed to Tachikui, and here were made many forms of tea-utensils beside the curious floating wine-bottles. These latter objects bear a variety of marks, evidently the signatures of individual potters baking in a common oven. As no information has been obtained in regard to these marks they will be considered under Tachikui, as they were probably made in this village. The Japanese also recognized, under the name of Kenjo (*i. e.* present to a superior) Tachikui, pottery of a more delicate and refined character. The two specimens of this nature in the collection bear a heron, after Ōkio, vigorously portrayed.

2154. Bottle, cylindrical. H. 8¾ in. Brown clay and glaze, long streams of lustrous greenish-brown overglaze running to base. 1680

2155. Shallow bowl. D. 6½ in. Brown clay, light gray glaze, white overglaze with grayish tinges. 1780

2156. Wine-bottle. H. 5⅛ in. Grayish-brown clay, rich dark seal-brown glaze. 1800

2157. Wine-bottle, elongate oviform. H. 7 in. Short neck, flaring, with flexure in rim for spout. Light gray clay unglazed. Vigorous drawing of heron in dull white and brown, after Ōkio. Inside, transparent glaze. 1815

Type Ninagawa. Part VII., Fig. 23.

2158. Mate to last. Heron in different attitude. 1815

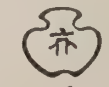
Type Ninagawa. Part VII., Fig. 24.

2159. Wine-bottle. H. 5⅞ in. Brown clay, greenish glaze. Bamboo and figures in relief moulded. 1830

2160. Bottle, flask-shaped. H. 7½ in. Grayish-fawn clay, light gray underglaze, ivory-white overglaze coarsely crackled. Deep fawn stains. 1830

2161. Bottle, oviform, body tapering into long neck. H. 11½ in. Light brown clay, warm gray glaze. Closely encircling spiral lines and wavy lines in white slip. 1830

2162. Wine-bottle. H. 7⅜ in. Light drab clay, light gray-drab glaze with darker stains. *Sai* (imp.). 1830



2162

2163. Wine-bottle. H. 6 in. Grayish-drab clay, lower half light fawn glaze clouded. Upper half rich dark brown glaze running. 1830

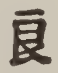
Type Ninagawa. Part VII., Fig. 26.

2164. Wine-bottle. H. 6⅞ in. Warm gray clay, brown glaze beautifully flecked with darker brown. 1830

2165. Wine-bottle. H. 7 7/16 in. Grayish clay, rich lustrous nearly black glaze. 1830

2166. Wine-bottle. H. 7⅛ in. Dark drab clay, lustrous dark maroon glaze. *Ryō* (imp.). 1830

2167. Wine-bottle. H. 7⅝ in. Gray clay, rich lustrous dark brown glaze. *Hira* (imp.). 1830



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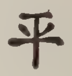
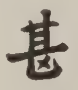


2167

2168. Wine-bottle. H. 6½ in. Slender neck. Light drab clay, light yellowish-olive glaze. Decoration of leaves in white slip with brush-marks in brown. 1840

2169. Wine-bottle. H. 5¾ in. Thick and heavy. Reddish-brown clay, thick, very light fawn glaze. Characters incised on side. *Jin* (imp.). 1840

2170. Wine-bottle. H. 6⅝ in. Light gray clay, seal-brown glaze. *Jin* (inc.). 1850



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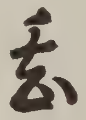


2170

2171. Jar. H. 7⅜ in. Dark drab clay, warm gray glaze with splashes of white and olive-brown overglaze, running. 1850

2172. Bottle, body six-sided. H. 8¾ in. Light drab clay, light gray glaze. Hotei and chrysanthemums on opposite sides in white, stenciled. 1850

2173. Bottle. H. 6¾ in. Drab clay; lower half, drab glaze; upper half, thick white glaze with splashes of dark brown. 1860

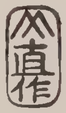
NAOSAKU (Case 20 and Plate XVI. 2175)

In 1835 Masamoto Naosaku made oil-bottles, but more particularly wine-bottles of a peculiar form, so that when filled with wine they would float in hot water. Similar forms have already been described above. These bear the definite mark *Naosaku*, and his work may properly be separated from similar pottery classified as Tachikui.

2174. Wine-bottle. H. 6½ in. Dark drab clay, olive-green glaze with splashes of reddish-brown. *Naosaku* (imp.). 1835

2175. Wine-bottle. H. 6¾ in. Dark drab clay, thick white glaze clouded. Around shoulder light olive-green glaze running, beautifully mottled with dark green and red. *Naosaku* (imp.). 1835

2176. Wine-bottle, double gourd-shaped. H. 6 in. Thick and heavy. Grayish-drab clay with reddish tinges, unglazed. *Naosaku* (imp.). 1835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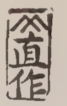
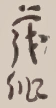

2176

The following objects bear the marks *Mosaku* and *Konosaku*. They are probably related to Naosaku, but no information is at hand in regard to them, and they will be included under Naosaku provisionally.

2177. Wine-bottle. H. 6⅝ in. Gray-drab clay, dark slate glaze mottled. *Mosaku* (inc.). 1850

2178. Bottle, with curved handle and long nozzle. H. 6⅛ in. Light gray clay, very light gray glaze, spotted with brown above. *Konosaku* (imp.). 1860

2179. Bottle, curved handle and nozzle. H. 7 in. Warm light gray clay and glaze. *Konosaku* (imp.). 1860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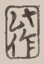
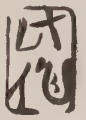
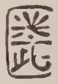

2178


2179

2180. Wine-bottle, double gourd-shaped, sides indented. H. 9¾ in. Gray-drab clay, rich lustrous brown glaze. *Kono* (imp.). 1860

2181. Wine-bottle. H. 7⅜ in. Light gray clay, thick white glaze. *Hinoshita ichi Kono* (imp.). 1860

2182. Wine-bottle, double gourd-shaped. H. 9¼ in. Neck cut obliquely. Moulded figure of Hotei applied on side. Reddish-drab clay, thick gray glaze. On shoulder white glaze clouded; on neck rich bluish-green glaze. *Hinoshita ichi* [*Fusa ?*] (imp.).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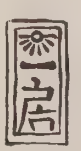

2182

TAMBA IN GENERAL (Case 20 and Plate XVI. 2215)

Under the name Tamba are included all the tea-jars and a number of other objects of which the place of baking is uncertain.

2183. Tea-jar. H. 4¼ in. Brown clay, rich brown glaze with darker brown areas, blistered. Known as Ko Tamba. 1550

2184–2186. Ko Tamba tea-jars. 1550–1580

2187. Tea-jar. H. 3 7/16 in. Brown clay, brown glaze mottled, large area of greenish over-glaze. Band of knobs around middle. Peculiar form. 1600

2188. Tea-jar, cylindrical. H. 3$\frac{9}{16}$ in. Brown clay, thick seal-brown glaze with lighter areas. 1600

2189–2201. Tea-jars. 1600–1680

2202. Tea-jar. H. 3 in. Two looped handles. Dull brown clay, rough surface; brown glaze with greenish-brown overglaze running. 1680

Type Ninagawa. Part III., Fig. 9.

2203–2214. Tea-jars. 1680–1750

2215. Tea-jar. H. 3 in. Two knobs on shoulder. Brown clay, rich seal-brown glaze, exquisitely mottled with light brown and greenish-blue. 1750

Type Ninagawa. Part III., Fig. 10.

2216–2223. Tea-jars. 1750–1830

2224. Jar, constricted in centre, tapering below, bottom flanged. H. 7½ in. Pottery cover with modeled knob. Brown clay, rough surface, unglazed. Inside, olive-green glaze. Cover deep brown glaze with splashes of deep yellow glaze. 1660

2225. Dish, boat-shaped. L. 7½ in. Light brown clay, grayish underglaze, brush-marks of pinkish-white overglaze. 1700

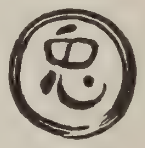
This was identified by one expert as Gombei, Izumo.

2226. Bottle. H. 4 in. Fine brown clay, lustrous seal-brown glaze richly iridescent. 1750

A unique example.

2227. Bowl. D. 5¾ in. Thick and heavy. Coarse light brownish clay, light fawn underglaze, splashes of thick whitish overglaze. Under-decoration of tree roughly drawn inside. Encircling bands and wavy lines outside in light purplish-black. *To* (imp.). 1780

Gift of Denman W. Ross.



2227

2228–2238. Various forms of Tamba.

2239. Bottle. H. 15⅜ in. Brown clay, gray underglaze, thick cream-white overglaze without crackle, ivory-like surface. Over-decoration of peony and waves in green and blue outlined in black. 1750

A curious example of Tamba, probably related to Tachikui forms of a similar character. The decoration is probably a subsequent addition.

PROVINCE OF OWARI

The potters of Kyōto and environs far outnumber those of any other region in Japan. Owari stands next in the number of its potters, yet when one comes to gather information regarding the potters of these respective regions the difference is very great; for, while the history of nearly every Kyōto potter is known, but little information of Owari of a reliable nature is at hand, outside the potters whose names are classical. The reason probably is that Kyōto, being the art capital of the empire, the former residence of the Mikados and court nobles, with all the elegance and luxury accompanying their surroundings, the potters possessed an added dignity by being within this great circle. Owari, on the other hand, with its small and scattered villages of Tokoname, Akatsu, Inuyama, Narumi, represented the country, so to speak. The capital of Nagoya, a great commercial city, did no more to foster the potter's art than did commercial Ōsaka or Tōkyō. Outside the oven established under princely patronage in the castle of Nagoya, this city has hardly produced a potter whose name is worth preserving. Gempin, it is true, worked in Nagoya, but he came from abroad. Nagoya being the centre of distribution of the " blue and white " industry of Seto, has availed itself of these avenues to foist on the market discreditable imitations of Kaga, certain kinds of Kyōto, and other pottery. It has been difficult, and in some cases impossible, to ascertain the history of certain signed pieces by no means uncommon, many of which are of fair age and quality. As an example, the well known mark of *Shuntai* is seen on a variety of forms, yet I have never met with a Japanese expert, even in Owari, who could tell me whether there was one or several generations of this family; and as to the relations of Shuntan, Shunzan, and many other Shuns, whose various essays bear the mark of strength and originality, the testimony varies as much as the pottery. A variety of opinions may be gathered, from sources apparently trustworthy, in regard to nearly every kind of pottery in the province. Even Tōshiro, the "father of pottery" in Japan, to whom a monument has been erected in Seto, comes in for this share of doubt. A recent native authority says that the opinions vary even as to the manner in which Tōshiro acquired his knowledge of the art. (See Tōshiro.) These statements are made, not as an excuse for the very imperfect and fragmentary history of Owari potters here presented, but rather to show the disjointed and unreliable material that one must study to gain even a glimmer of light regarding the early Owari potters, their dates, and their relation to one another. Only those who have pored over the vague, confused, and unsystematic methods of native chroniclers will appreciate the difficulties of straightening out the tangled mass of misinformation.

TŌSHIRO (Case 21 and Plate XVII. 2240, 2241, 2242, 2243, 2244, 2252, 2253)

The "Father of Pottery," Tōshiro, as he is known in Japan, erected an oven in the village of Seto in the early part of the thirteenth century. Of this fact there can be no doubt. The accounts vary greatly as to his life and the influences that led him to become a potter. One opinion is that the Shōgun ordered Katō (the head of the family to which Tōshiro belonged) to make tea-bowls and other forms, and through these efforts Tōshiro acquired the art. Another opinion is that in 1214 one Eisei returned from China, bringing home the art of pottery-making, which he imparted to Tōshiro. Yet another account, and the usually accepted one, is that after Tōshiro learned the rudiments of the art, he went to China, and there acquired a full knowledge of all the secrets of the potter, and upon his return brought back clay and glazing materials, from which the early pieces accredited to him were made. The great historian, Rai Sanyō, says that in the time of the Ashikaga Shōgunate, Shiro, of Seto (Tōshiro), imitated foreign glaze and methods, and gives a much later date than that usually ascribed to Tōshiro.

It is perhaps safe to say that Katō Shirozayemon, a young potter of Seto, made a perilous voyage to China in the year 1223 for the sole object of learning the secrets of the potter's art, that he remained in China six years, and on his return brought back with him clay and glazing materials. The records say that even on shipboard he made a few bowls. A monument erected to his memory, in Seto, records that Tōshiro as a boy was fond of modeling in clay and making earthen vessels, and always lamented that his skill was inferior to that of foreign potters. On his return from China he traveled extensively in search of proper materials, and after testing clays in various places he finally discovered a clay of the right quality in Seto. The name Tōshiro is compounded of the last character of his name Katō, and the first character of Shirozayemon. His name is justly honored in Japan, and pieces attributed to his hand are deservedly held in the highest veneration. Only those animated by the true spirit of a collector can appreciate this feeling, as witness in Europe the eager competition for early printed books, rude wood cuts, and primitive essays of early ovens. All the types of Tōshiro and his successors, as figured by Ninagawa, are with but one exception in this collection. A water-jar figured by Ninagawa is said to have been made by Tōshiro before he went to China. It was baked upside down, the rim being ground after baking to remove the dripping glaze. The specimen certainly bears evidence of great age. The two tea-jars attributed to Tōshiro also bear indications of high antiquity. The one with brown spots of glaze on a crackled yellow glaze is unique. The tea-jar, Cat. No. 2242, has been repeatedly imitated in every century.

2240. WATER-JAR. H. 6⅝ in. Hard brown clay, underglaze transparent, thin brown overglaze, flecked with golden-brown areas. Baked upside down. Rim ground. Roughly potted, much worn. Said to have been made by Tōshiro before he went to China. 1200

Type Ninagawa. Part II., Fig. 14.

2241. TEA-JAR. H. 2¼ in. Brown clay, brown glaze, richly mottled with dark brown. Fine left-hand thread-mark. 1230

Type Ninagawa. Part II., Fig. 15.

2242. TEA-JAR. H. 2¼ in. Fine reddish-brown clay, lustrous reddish-brown glaze. Fine left-hand thread-mark. 1230

Type Ninagawa. Part II., Fig. 16.

2243. TEA-JAR. H. 2⅛ in. Dark gray clay, dark brown glaze with yellowish tinges. Roughly made. Fine thread-mark. 1230

Type Ninagawa. Part II., Fig. 17.

2244. TEA-JAR. H. $1\frac{13}{16}$ in. Grayish-brown clay, brown glaze mottled with darker brown. Evidences of looped knobs ground away. Coarse thread-mark. 1230

Type Ninagawa. Part II., Fig. 18.

2245–2251. TEA-JARS of 1st Tōshiro. 1230

2252. GLOBULAR TEA-JAR. H. 2½ in. Thin walls. Fine brown clay, straw-colored underglaze with light bluish tinges, coarsely crackled. Irregular splashes of dark brown glaze. Transparent overglaze. Smooth bottom. 1240

Type Ninagawa. Part II., Fig. 19.

2253. GLOBULAR TEA-JAR. H. 2½ in. Thin walls. Fine brown clay, lustrous brown glaze strongly mottled with dark seal-brown. Fine left-hand thread-mark. 1240

Type Ninagawa. Part II., Fig. 20.

2254. TEA-JAR. H. 2¼ in. Light fawn clay, straw-colored underglaze, irregular splashes of dark brown glaze. Smooth bottom. 1240

Gift of Henry J. Bigelow.

SUCCESSORS OF TŌSHIRO (Case 21 and Plate XVII. 2255, 2256, 2257)

It seems almost hopeless to attempt to divide the unquestionable antiques among the Seto tea-jars and allot them to their respective makers. The types figured by Ninagawa were accompanied by documents probably attesting to their origin. The resemblance of these types to tea-jars which I have seen in the collections of the prince of Kuroda, the governor of Yatsushiro, and others, is a further proof of the correctness of these attributions. If the third generation of Tōshiro had made only the kind known as Kinkazan, and the fourth generation had made only the type known as Hafugama, the difficulties would be less, but these two potters by no means confined their work to one kind of tea-jar. Furthermore these kinds have been made in every succeeding century. The difficulties with first and second Tōshiro are equally great. The custom of the Japanese antiquarian of identifying all tea-jars within two hundred years of Tōshiro's time as *hon no mono* (true thing) Tōshiro does not render the task any easier. Such as can be with any reason of probability catalogued under first Tōshiro, second Tōshiro, third Tōshiro, and fourth Tōshiro (Tōsaburō), will be so catalogued with no assurance that others will not be inclined to modify the sequence.

SECOND TŌSHIRO

2255. TEA-JAR. H. 2⅛ in. Dark brown clay, brown underglaze with splash of dark brown and light fawn overglaze. Smooth bottom. 1250

Type Ninagawa. Part II., Fig. 21.

THIRD TŌSHIRO (Tōjiro)

2256. TEA-JAR. H. 2⅜ in. Reddish-brown clay, lustrous deep brown glaze mottled with golden-brown. 1300

Type Ninagawa. Part II., Fig. 23.

2257. TEA-JAR. H. 2½ in. Light brown clay, reddish-brown glaze with darker brown areas. 1300

Type Ninagawa. Part II., Fig. 24.

2258. Tea-jar, similar to last. 1300

FOURTH TŌSHIRO (Tōsaburō) (Case 21 and Plate XVII. 2259, 2260, 2265)

2259. Tea-jar. H. 3¼ in. Light brown clay, fawn glaze richly mottled. Roughly made. Type Ninagawa. Part II., Fig. 25. 1350

2260. Tea-jar. H. 3 in. Fine warm gray clay, light reddish-brown glaze with lighter overglaze. Smooth bottom. 1350

Type Ninagawa. Part II., Fig. 28.

This is known as Nochi Junkei.

2261–2264. Tea-jars. Similar to last. 1480

2265. Tea-jar. H. 2¾ in. Light brown clay, dark brown glaze blistered. Coarse double thread-mark. 1480

Type Ninagawa. Part II., Fig. 26.

Known as Sobokai. Not to be confounded with later Sobokai. See No. 2728.

2266. Tea-jar. H. 2¾ in. Light brown clay, purplish-brown glaze, splash of darker overglaze. Rough surface. 1480

Known as Sobokai.

2267–2287. Tea-jars, variously identified as 1st, 2d, and 3d Tōshiro. 1250–1380

2288. Tea-jar. H. 3⅛ in. Dark brown clay, dark purplish-brown glaze with two rows of irregular splashes of mottled fawn overglaze.

This tea-jar is known as Daikakuji.

2289–2298. Tea-jars. Similar to last. 1380

HAFUGAMA (Case 21)

2299. Tea-jar. H. 3⅜ in. Light brown clay, light brown glaze, light fawn overglaze. Roughly made. 1480

The outline of the glaze below forms a fanciful resemblance to the end of the roof (Hafu) of a Japanese house.

2300. Tea-jar. Similar to last. 1480

ASAHI SHUNKEI (Case 21)

2301. Tea-jar. H. 3¾ in. Brownish-drab clay, brown glaze mottled with touches of darker glaze on side. 1480

2302, 2303. Tea-jar, same as last. 1480

TOBI-KUSURI (Case 21)

2304. Tea-jar. H. 2¼ in. Gray clay, brown glaze, strongly mottled with splashes of golden-brown overglaze running into dark drops on unglazed surface. Smooth bottom. A peculiar appearance in the glaze is said to be due to gold. 1480

The name Tobi-kusuri (jumping glaze) refers to the successive splashes of overglaze. Many of the objects are very beautiful.

2305. Tea-jar. H. $3\frac{1}{8}$ in. Light fawn clay, brown glaze with irregular splashes of golden-brown overglaze. 1480

This is the typical form.

2306–2313. Various forms of Tobi-kusuri tea-jars. 2311 has concentric circles cut on bottom, the others have smooth bottoms. 1480

KINKAZAN (Case 21)

2314. Tea-jar. H. $3\frac{1}{8}$ in. Reddish-brown clay, rich brown glaze with splash of dark brown overglaze running. 1530

Kinkazan refers to name of oven.

2315–2318. Tea-jars, similar to above. 1580–1680

TAMAGAWA (Case 21)

2319. Tea-jar. H. 3 in. Fawn clay, dark brown glaze with large area of golden-brown glaze. 1580

SETO (Case 21)

2320–2376. Tea-jars. 1400–1500

Among these are many rare shapes and glazes.

2377–2390. Tea-jars. 1530–1580

2391. Tea-jar. H. $2\frac{9}{16}$ in. Fine reddish clay, light olive glaze on one side. Inside, olive-brown glaze, deep vertical incised marks on body. Band of knobs about neck. 1580

This tea-jar is known as Majuko.

2392. Tea-jar, tall and slender. H. 4 in. Brownish-fawn clay, seal-brown glaze beautifully mottled. Bottom concave and smooth. Rare form. 1580

2393–2492. Tea-jars. 1580–1800

2493–2505. These numbers include a form of tea-jar, tall, irregularly cylindrical in shape, sides usually sliced or cut. Rude designs in brown with dashes of white glaze occurring on some and many with incised lines on bottom. These are usually known as Seto Oribe. 1580–1850

CHINESE BOWLS (Case 21)

The three following bowls, exhibited with the early Seto, were made during the Sung dynasty at a place called Kien-gan in China. Captain F. Brinkley, in a catalogue of pottery exhibited by him at the Boston Museum of Fine Arts in 1886, says that the work flourished until the close of the Yuen dynasty of the Mongols (1270–1367). The bowl catalogued 2505^{A} dates from 1250 to 1300, and is known as Kien-yo. The bowls 2505^{B} and 2505^{C} are known as Temmoku, and are probably of the same period. These Chinese bowls are introduced in this place to illustrate types of pottery which served as models for Tōshiro and the early Seto potters, and which they despairingly sought to imitate. It is needless to say that the peculiar technique displayed in glaze and decoration has never been approached by the Japanese potter. Indeed the Chinese potters have never been able to imitate these old pieces, and objects of this nature are of great rarity.

2505^{A}. Bowl, small base, flaring sides. D. 5⅞ in. Very light and thin. Fine grayish-fawn clay, deepest rich brown glaze. Outside, round, comma-shaped, and irregular spots of fawn glaze. Inside, closely sprinkled with fawn glaze with spray of plum blossoms and mythological bird in deep brown made with stencil. 1250–1300

Gift of W. S. Bigelow.

2505^{B}. Bowl, with brass rim. D. 4⅝ in. Thick and heavy. Deep brown clay, rough surface, thick light brown glaze with fine, long running streaks of blackish-blue inside and out, on outside accumulating in thick drops at edge of glaze below, and inside forming a uniform thick mass of nearly black glaze on bottom.

Gift of W. S. Bigelow.

2505^{C}. Bowl, small base, flaring sides. D. $8\frac{3}{16}$ in. Thick and heavy. Deep brown clay, thick bluish-black glaze flecked with light blue streaks merging into brown on rim.

Gift of Denman W. Ross.

SETO (*continued*)

2506. Tea-bowl, with metallic rim. D. 4⅞ in. Brown clay, strongly mottled brown underglaze. Middle glaze lighter brown strongly mottled with very dark brown. Around rim inside and out thick grayish-yellow overglaze running. 1380

2507*. Incense-burner. D. 2½ in. 1380

2508*. Jar. H. 11 in. Four looped handles. Light brown clay, rich light brown glaze with large splashes of thick dark brown overglaze flecked with fawn. This is known as Ko Seto. 1400

2509. Tea-bowl, irregular in shape. D. 5½ in. Light drab clay, thick light fawn glaze intermixed with golden-brown, flecked with blue, strongly iridescent. 1400

2510. Double gourd-shaped bottle. H. 9 in. Dull brown clay, rich mottled brown underglaze, thick deep fawn overglaze running nearly to base, slightly iridescent. 1480

Gift of Miss Lucy Ellis.

2511. Shallow tea-bowl. D. 6⅜ in. Reddish-brown clay, rich brown glaze, strongly marked with irregular splashes of dark brown and golden-brown glaze inside and out. 1480

An exceedingly rare object.

2512. Cup, six-sided. D. 2¾ in. Clay and glaze similar to last. 1480

2513. Shallow bowl, with deep constriction midway showing two curves in profile. D. 7⅛ in. Warm gray clay. Inside, green glaze flecked with greenish-blue, circular interspace inside unglazed. Rare form copied from Korean model. (See Catalogue, No. 70.) 1500

2514. Bottle. H. 7¾ in. 1580

2515. Beaker. D. 5 in. Very thick and heavy. Light gray clay, thick richest dark brown glaze. Outside, strong oblique and vertical lines in series, deeply incised, leaving interspaces of flowers. 1580

2516. Bottle. H. 6⅞ in. Thick and heavy. Two looped handles. Brown clay and glaze, with large areas of dark brown overglaze, flecked with golden-yellow, strongly iridescent. 1580

2517. Deep bowl. H. 5¼ in. 1580

2518. Tea-bowl, supported on three rude legs. D. 4 in. Drab clay, thick yellowish-gray glaze, pitted and coarsely crackled. Made of Narumi clay. 1580
Rare form.

2519. Cake-dish. D. 8⅛ in. 1580

2520. Shallow bowl. D. 4 in. Fine brown clay, rich finely mottled brown glaze. 1580
Also identified as Kinkazan, an early Seto oven.

2521. Ink-stone. D. 6⅜ in. Hard gray clay with brown surface, olive-brown glaze with darker areas. 1580

2522, 2523. Water-jars. 1630

2524. Cup. 1630

2525. Bowl. D. 4⅞ in. White clay, thick dead white glaze. Decoration of flowers, scrolls, and fret in light blue. 1650

2526. Bowl, six-sided. D. 6½ in. Moulded. Thick and heavy. On outside three butterflies in high relief. Light fawn clay, dark glistening yellow glaze. 1680

2527. Bowl. D. 4 in. Hard light reddish-brown clay, olive-gray glaze, large area of white overglaze, upon which is decoration of leaves in brown and dull blue. 1680

2528. Flaring bowl. D. 5¼ in. Gray clay, firm light gray glaze, rough decoration of tree in dark gray. Delicate basal ring. 1680
Rare object.

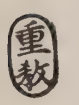
2529–2547. Jars, bowls, etc. 1680–1780

2548. Water-jar. H. 5⅞ in. Thick and heavy looped handle on cover. Light gray clay, greenish-gray celadon glaze. Dragon roughly carved on surface. Strongly turned. 1780
This has also been identified as Izumo.

2549. Round incense-box. D. 2⅝ in. Dragon fly modeled in relief on cover. Light brown clay, brown glaze mottled with dark brown and fawn overglaze. Wings of insects unglazed. The box containing this object had written upon it, "Copy by Chōjiro of the Kōgo made by noted maker Tōgoro, of Seto, the original belonged to Prince of Owari."
1780

2550–2579. Bowls, plates, jars, bottles, flower-vases, figures, etc. 1780–1870

2580–2608. The following pieces of Seto, consisting of incense-boxes, cake-plates, covered bowls, beakers, bottles, etc., are signed with the impressed, written, or incised marks of *Shigenori* (2580), *Uma* (2581), *Sei* (2582), *Rikishin* (2583), ? (2585*), *Ko* (2586*),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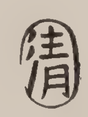
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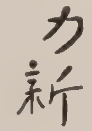
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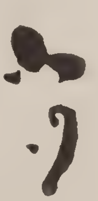
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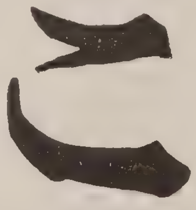
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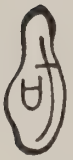
Kanō (2587), *Kinoye-ne* (2588), *Densho* (2589), *Shin itsu sei* (2590), *Shunsendo* (2591), *Sakusuke sei* (2592), *Hanji* (2593), *Kiyohiro* (2594), *Magoku* (2596), *Kuyemon* (2597),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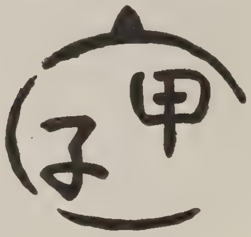
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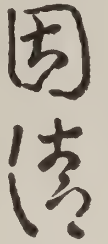
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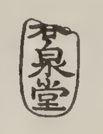
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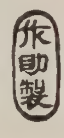
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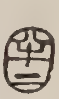
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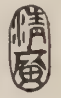
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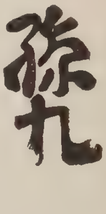
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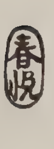
Shunyetsu (2598), *Bunshi* (2599), *Toyotsune* (2600), *Hachi-jū-ichi-ō* and *Bakesuke* (2601*), *Makusa ?* (2602), *Shunka* (2603), *Shun itsu* (2604), *Akebono* (2605), *Shinzan* (2606),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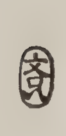
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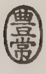
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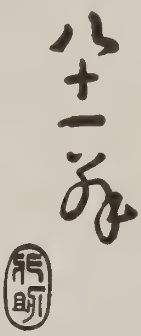
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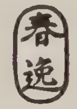
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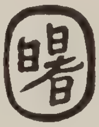
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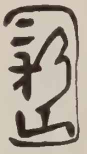
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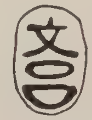
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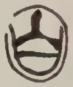
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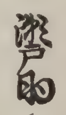
Bunro (2607), and *Yamaguchi* (2608). Some of these are not on exhibition, and the marks of 2581, 2590, 2597, 2602, and 2603, are not figured. They are simply identified as Seto. No information is at hand as to the potters or their place of baking. A few have Shino glaze, others are typical Seto. 1780–1880

SETOSUKE (Case 24)

A rough-looking bowl with thick rim, having Seto clay and glaze, bears the impressed mark *Setosuke*. The mark is quite different from the Setosuke of Echizen, and the pottery widely different. It is possible that the piece represents the work of Setosuke in Seto, where he worked before he went to Echizen. It is placed here provisionally.

2609. Bowl. D. 6¼ in. Thick and heavy, roughly turned. Hard dark brown clay, brown glaze, with olive-brown overglaze running in dark brown streams. *Setosuke* (imp.). 1650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SHINO (Case 22 and Plate XVIII. 2611, 2618, 2624)

Pottery commonly known as Shino is a rough hard pottery with coarse white crackled glaze, and, if decorated, showing hasty brush-marks in black. The work is usually seen in the shape of bowls, plates, and incense-boxes, rarely water-jars, tea-jars, or bottles. The earliest forms look archaic, and some of them are attractive from their quaint and distinctive qualities. Records state that the earliest pieces recognized under the name of Shino date back to 1700 or before, and are due to Shino Saburo or Shino Oribe (pseudonym Shino So-on), a tea-lover who made them by order of his prince. The type of pottery must have been made long before this date, as the gray, white-inlaid Shino is accorded an age of three hundred and fifty years. The older pieces are very thick and heavy. The name Shino Oribe is usually applied to objects departing somewhat from the black decorated ones in being less rough and heavy and in having brown decoration with splashes of green glaze. Red Oribe is still more refined, and has a dull or rich orange-red glaze with slight decoration. Black Oribe is also known on account of its black glaze with white decoration. The names, Seto Oribe, Akatsu Oribe, Narumi Oribe, etc., are applied to forms supposed to be made after Oribe's taste in these respective places. The productions within the last hundred years have hopelessly confounded all these distinctions. Shino, as known by the Japanese to-day, is a typical form, the minor distinctions are not of sufficient interest to separate, and all pieces may be roughly classed as Shino.

2610. Deep cup, square, corners grooved. H. 3½ in. Hard stone clay, coarsely crackled. Leaves and grasses in white Mishima. 1530

2611. Square tray. W. 9 in. Flaring sides. Thick and solid. Hard stone clay, thick dark gray glaze, coarsely crackled. Leaves and border in white Mishima. 1530

The two preceding objects are exceedingly rare. They have been identified as Shino Sotan.

2612. Similar to last. 1630

2613. Tea-bowl. D. 5⅜ in. Light brown clay. Oblique parallel lines at various angles strongly incised in white Mishima inside and out. 1650

2614–2616. Tea-jars and shallow bowl. 1580–1600

2617. Cake-dish. D. 6⅞ in. White clay and glaze. Inside, rude decoration of flowers, bands and birds in dark brown. 1600

2618. Bowl, beaker form. D. 5½ in. Fawn clay, white glaze. Vertical brush-marks, inside and out, of yellow, bluish-green, and brown. 1600

Type Ninagawa. Part V., Fig. 27.

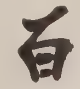
2619. Tea-bowl. 1630

2620. Single flower-holder, double gourd-shaped, irregular in form. H. 3⅝ in. White clay, white Shino glaze, zigzag lines, encircling bands, and circles in brown. 1630

2621. Tea-bowl. D. 5⅛ in. Thick and massive. Light fawn clay, thick white Shino glaze, coarsely pitted and crackled. 1630

2622. Tea-bowl. D. 4½ in. Whitish-fawn clay, white Shino glaze, vertical brush-mark and diaper in bluish-gray. *Hiaku* (inc.). 1650

2623. Comfit-bottle. 1650



2622

2624. Tea-bowl. 1680

2625. Incense-box (duck). L. 3 in. Gray clay and glaze, beak and wing touched with brown. 1680

A beautiful example of modeling.

2626. Square cake-tray, opposite corners squarely indented. W. 8½ in. Light brown clay, warm gray glaze. Rough decoration inside and out, in green, red, black, blue, and yellow. 1680

2627–2630. Cake-dish, incense-box, bowl with perforated shelf on rim inside, and tea-bowl. 1680

2631. Fire-vessel. H. 8 in. D. 8⅜ in. Square body, corners chamfered, circular opening. Brown clay, lustrous buff glaze with splashes of olive-green and bluish-white overglaze running. 1680

A remarkable specimen.

2632. Comfit-bottle. H. 3½ in. 1700

Gift of Miss Lucy Ellis.

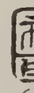
2633. Cylindrical flower-vase. H. 9¼ in. Light brown clay, light fawn glaze, thick bluish-green overglaze. 1700

2634–2648. Bottles, cake-dishes, incense-boxes, water-jars, plates, etc. 1700–1780

2649. Incense-box, round and pyramidal. D. 1⅞ in. Light fawn clay, white glaze, broad spiral band in dark brown running from top to bottom. *Ichi hiaku* (inc.). 1780

2650. Covered jar. (On top of Case 22.) H. 14⅜ in. Looped handle on cover. Light fawn clay and glaze. Scrolls and flowers in light brown, shaded. 1780

Gift of W. S. Bigelow.



2649

2651–2654. Square trays, fire-bowl, and bottle. 1700–1830

RED SHINO, known as RED ORIBE (Case 22 and Plate XVIII. 2656)

2655. Tea-bowl. D. 5¾ in. Fawn clay, buff glaze. Decoration of wheels, insects, etc., inside and out, in light yellow outlined in brown. Basal ring, inside and out, glazed light yellow. 1650

An exceedingly rare form.

2656. Tea-bowl. D. 4¾ in. Light drab clay, thick dark buff underglaze, pitted, very thick greenish-blue overglaze about rim. 1680

A unique specimen.

2657. Tea-jar. H. 2⅜ in. Fawn clay, thick reddish-buff underglaze. Thick dark green mottled overglaze running from neck and partially covering decoration of checks and scrolls in white, thickly outlined in brown. 1680

2658. Bowl. D. $3\frac{3}{16}$ in. Brown clay, deep orange glaze, glistening, coarsely pitted. 1700

A unique example.

2659. Oval dish, scalloped edge. D. 4⅛ in. Dark fawn clay, dull buff glaze. Inside, radiating bands in white. Cloth-mark impression. 1730

2660. Incense-box, lozenge-shaped, sides indented. L. 2¾ in. Gray-drab clay and glaze, thick splash of olive-green glaze on cover. Decoration of lines in white outlined in brown. 1750

2661. Tea-bowl. D. 4⅞ in. Light brown clay. One half bowl vertically, glazed deep orange; other half, white Shino glaze. On white surface, three large circles in deep brown interrupting vertical lines in brown. Deeply pitted. 1800

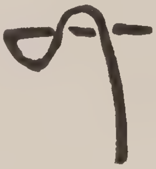
A remarkable specimen.

BLACK SHINO, known as BLACK ORIBE (Case 22)

2662. Tea-bowl, irregular. D. 4⅜ in. Hard light gray clay, glistening black glaze, with square and triangular space in white glaze. 1700

2663. Low tea-bowl. D. 5 in. Roughly turned. Thick walls. Coarse light gray clay, black glaze with large area of white glaze. On white surface, circles, flowers, etc., in black glaze; on black surface, square figure, sprouts, etc., in thick white glaze. Kakihan (inc.). 1580

This may possibly be the work of Rokubei, of Seto.


2663

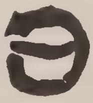
AKATSU ORIBE (Case 22)

2664. Flower-vase. H. 7¼ in. Very coarse, and roughly potted. Brownish clay, coarse white glaze, splash of thin green glaze with cardinal-reddish stains. Rough decoration of radiating figure in dark brown. 1580

2665. Bowl. D. 3¾ in. Vertical sides. Scalloped rim. Basket lines incised. Drab clay, thick olive-green glaze. On bottom, inside, white glaze with chrysanthemum outlined in brown. 1600

2666. Flat tray, with opposite sides turned up. L. 8 in. W. 7⅛ in. Gray-drab clay, dull light yellowish glaze, splashes of thin green glaze on edge. Chrysanthemums incised. Circular mark with line through centre incised. 1600

The mark may be that of Tomokichi.


2666

2667. Deep bowl, eight-sided. D. 3¼ in. 1600

2668. Tea-bowl. D. 6⅛ in. Flaring sides. Light drab clay, large areas of green glaze, large surface outside unglazed. Inside, light fawn glaze with splashes of green glaze. Decoration of circles, etc., in reddish-brown inside. 1630

On box containing this bowl was written, "Oribe bowl, written by Shimidsu Chogen." This bowl was obtained at Kenninji Temple by Ninagawa.

2669. Tea-bowl, irregular. D. 4⅞ in. Thick and heavy. Drab clay, thick nearly white glaze, mottled green overglaze. About rim curved brush-marks in olive-brown. 1650

2670. Fan-shaped tray. L. 8¾ in. 1650

2671. Low cup-rest. D. 6¼ in. Drab clay, thick light fawn glaze, rim successively dipped in rich brown, light green, and bluish-gray glaze. Decoration of flowers, etc., in thick green, brown, and red. 1680

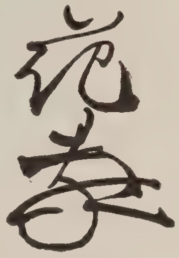
2672–2678. Various forms. 2676, cake-dish; D. 6⅛ in.; *Hanashiki* (written). 1680–1780

2679. Tea-bowl. D. 5 in. Sides compressed. Gray-drab clay, light brown glaze strongly mottled. Flower, swastika, and character in white glaze. Curved mark incised. 1780

2680. Haisen, in form of conventional lotus petal. L. 10 in. Light gray clay, brilliant white glaze tinged with gray, splash of brilliant olive-green overglaze running into light blue. Decoration of net and scrolls in olive-brown. 1780

2681–2695. Various pieces. 1780–1850

No. 2688 is a beaker, and bears the mark, *Kikunojō tsukuru* (inc.).



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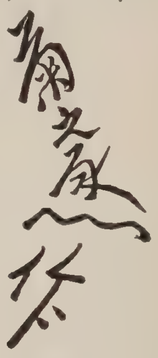


2688

BLACK SETO (Case 22)

2696. Tea-bowl, irregular. D. 4⅜ in. Thick rim. Grayish-drab clay, thick black glaze divided inside and out by broad area of thin white glaze. White area having cross-lines, etc., in black. 1680

2697. Tea-bowl. D. 4½ in. Thick and heavy. Thick deep brown glaze strongly pitted. Formal chrysanthemums in white glaze. 1680

2698. Bottle. H. 6½ in. Thick and solid. Light brown clay, brown underglaze, darkish brown nearly black overglaze. Round interspaces with white glaze, outlined in brown, representing chrysanthemums. 1780

2699. Double gourd-shaped bottle. H. 8¾ in. Gray-drab clay, glistening deepest brown glaze, minutely pitted. Gourd vine in white glaze, outlined in black. 1780

2700. Beaker. D. 4⅞ in. Gray-drab clay, thin brown underglaze, nearly black overglaze. Chrysanthemums in white glaze outlined in brown. 1780

2701. Lantern-plate. 1820

2702. Cylindrical flower-vase. 1830

NARUMI (Case 22)

Pottery recognized as Narumi was baked in the village of that name early in the seventeenth century. The bowls and tea-jars are unmistakable, and for these only the name Narumi is retained. The clay is softer than ordinary Seto, the glaze soft bluish-black in color, sometimes with areas of light brown, and lacks lustre. Taihei, of Kyōto, made a form of tea-jar similar to Narumi. (See No. 4020.)

2703. Tea-bowl. D. 5¼ in. Gray-drab clay, bluish-black glaze with areas of light brown. 1580

Exceedingly rare.

2704. Tea-jar. H. 3⅛ in. Two rudely modeled monkeys on shoulder. Dark brown clay and glaze, dark fawn overglaze on one side. 1580

2705, 2706. Tea-jars. 1600

2707. Tea-jar. H. 2¾ in. Dark gray clay, light brown underglaze, areas of bluish-black overglaze. 1600

2708–2711. Tea-jars. 1600–1680

OFUKE (Case 23)

A pottery marked by rich running glazes of brown, yellow, and sometimes blue on a dark Seto-brown glaze, is accredited to an oven built within the castle grounds of Nagoya. Other pieces, varying from the above, are also recognized as Ofuke. These were made in 1830–40 by Shuntai, and bear the marks *Fuke*, *Fuke yaki*, *Fuke sei*, and *Hachi*.

2712. Bottle. H. 8¾ in. Hard grayish-drab clay, richly mottled brown glaze, deepest brown glaze on neck and shoulder. Rare form. 1630

2713. Tea-bowl, flaring. D. 4¾ in. Light fawn clay, one half vertically, greenish-white glaze; remaining half, light brown glaze. 1680

2714. Water-jar. H. 5½ in. Grayish-drab clay, brown underglaze, rich dark brown, light blue, and fawn overglaze, running. 1780

2715. Haisen, in form of ancient bronze incense-burner. Longest diameter, 7⅛ in. Finest fawn clay, rich fawn glaze brilliantly crackled. Around body seal characters in high relief; fret about rim tinged blue. Brown underglaze showing through in parts. 1780

2716. Tea-bowl. 1780

2717. Flower-vase. 1780

2718. Incense-stick burner. Extreme diameter, 3 3/16 in. Oblong oval above, tapering towards base, three small legs. Light fawn clay, rich light fawn glaze, coarsely crackled. Inside, variegated glazes resembling opal. 1800

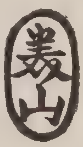
2719. Thick bowl, rim in five deep scallops. D. 7¾ in. Light brown clay and glaze, with areas of nearly black glaze, thick bluish-white overglaze running from rim inside and out with bluish-green areas, richly mottled. 1830

2720. Bowl, similar to last.

2721. Wide-bottomed wine-bottle. 1850

2722. Flower-vase, oviform. H. 6¾ in. Gray-drab clay, light fawn glaze, rich light brown overglaze running into deepest brown and greenish-brown. *Bizan* (imp.). 1800

This is a typical piece of Ofuke. There is no information available in regard to the maker.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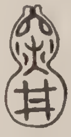
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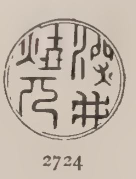

2724

2723. Incense-box (ceremonial hat). L. 2½ in. Light fawn clay, clouded fawn glaze without lustre. Tassels and cord in brown. *Fuke* (imp.). 1830

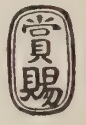
2724. Tea-bowl. D. 5 in. Light gray clay, thick greenish-white glaze, prawn incised and colored greenish-brown. Strong cloth-mark impression below. *Fuke yaki* (imp.). 1830

2725. Bowl, sides compressed. D. 4½ in. Grayish-fawn clay and glaze. Lines, scrolls, etc., in white Mishima. *Fuke kore wo tsukuru* (imp.). 1830

2726. Food-bowl. D. 5 in. Light gray clay, white glaze. Under decoration in light blue. *Shōchi* and *Fuke sei* (imp.). 1830

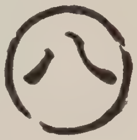
2727. Tea-bowl. D. 3⅞ in. Light gray clay, clear white glaze with splash of light blue mottled glaze. *Hachi* (imp.). 1830

All the above marks are very rare.



SOBOKAI (Case 23)

Pottery signed *Sobokai* was first baked on the castle grounds of Nagoya. The first work, consisting of tea-jars and the like, was made by a potter from Seto in 1630. (The tea-jar catalogued under 2265 was made in Seto from Sobokai clay, and does not belong to this oven.) In 1780 or thereabouts a large stamp with the characters *Sobokai,* roughly cut in a depressed square, was used. A smaller mark in oval came into use in 1800. A little later a still smaller mark, similar to the last, was used for incense-boxes and the like, though it was occasionally found on large pieces. The incised mark is extremely rare, and where evidence of age is shown may indicate the first signed Sobokai. The pieces of Sobokai are all designed for the tea-ceremony, are in refined taste, and follow Seto style, except the incense-boxes, which copy Ninsei. Within recent years fraudulent essays have appeared in the form of large tea-jars, which seem raw and crude when compared with the genuine work, and these are signed with the old marks, or counterfeits of them.



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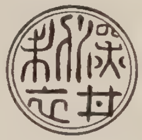
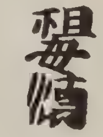


2726

2728. Jar. H. 6⅛ in. Light gray-drab clay, rich chestnut-brown glaze, clouded. 1650 *Sobokai* (inc.).

2729. Flower-vase. H. 10 in. Round body in middle, square above and below, slightly flaring. Light gray clay, thin light green underglaze, thick light bluish overglaze running. Flowers and scrolls in high relief, moulded and applied. *Sobokai* (imp.). 1780



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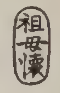


2730

2730. Incense-box (bird). L. 1⅝ in. Gray-drab clay, thick light gray glaze. Feathers and eyes in grayish-black. *Sobokai* (small mark, imp.). 1800

2731. Tea-jar. Same mark. 1800

2732. Water-jar. H. 5½ in. Gray-drab clay, brown underglaze, dark brown overglaze running, mottled with fawn. Same mark. 1800

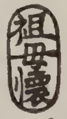
2733. Tea-bowl. D. 3⅝ in. Gray-drab clay, dull thick black glaze with interspaces of dull light gray glaze. Formal blossoms in white and black. Same mark. 1800

2734. Shallow tea-bowl. D. 5 in. Thick and irregular. Same mark. 1800

2735. Tea-jar, two loops. H. 2⅝ in. Light gray-drab clay, light fawn glaze with deepest brown overglaze. Vertical and cross-lines in bands incised on upper part. *Sobokai* (inc.) across bottom and side. 1800

2736. Jar, four looped handles on shoulder. H. 6¼ in. Light clay, dull brown underglaze, rich lustrous brown overglaze, mottled with deepest brown. *Sobokai*, large mark (imp.). 1800

A superb example.



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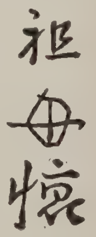


2735

2737*. Tea-jar. H. 4⅜ in. Light gray-drab clay, deep seal-brown glaze. *Sobokai* (imp.). 1840

THE FAMILY OF KATŌ

It has been found impossible to clear up the relations of the various potters who use the character Shun in their names, such as Shunzan, Shuntan, Shun-u, Shuntai, Shunrin, and others. It is believed that they are all related; many of them were contemporaries, judging by the appearance of their work. The family claims to come in a direct line from Tōshiro. It is said that Shunzan represents the ninth generation from Katō Nihei. This potter is said to have erected an oven in Akatsu in 1614, and claimed to be the twentieth generation from Tōshiro. These figures are absurd, unless they all married at puberty and had children early, which is altogether improbable.

SHUNZAN (Case 23 and Plate XVIII. 2741)

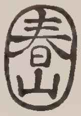
Katō Shunzan was one of the most skilful potters of Seto. He adhered strictly to the tastes of the chajin. His work was marked by vigor and originality. His pieces are signed with a strongly impressed mark of *Shunzan*, and are very rare.

2738. Jar. H. 5¼ in. Nearly white clay, white glaze brilliantly crackled. Clouds of light blue and brown running. *Shunzan* (imp.). 1770

2739. Plate, leaf-shaped. D. 6½ in. Hard light fawn clay, light brown glaze with splashes of olive-green overglaze running into white and light blue. *Shunzan* (imp.). 1770

2740. Cup-rest. H. 3 in. Thick and heavy. Light brown clay, glistening light fawn glaze with splashes of rich greenish-blue overglaze. Simple decoration in deepest brown. Rough surface. *Shunzan* (imp.). 1770

2741. Incense-stick-burner. D. 3¼ in. Heavy and thick. Coarse brown clay, warm gray glaze with splashes of thick olive-brown overglaze. Cross-lines in light brown. *Shunzan* (imp.). 1770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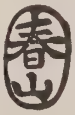
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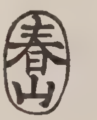
2742. Shallow bowl. D. 4⅝ in. Fawn clay, nearly white glaze with splashes of light grayish-blue and white overglaze. *Shunzan* (imp.). 1770

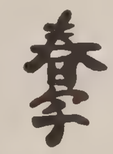

2742

SHUN-U (Case 23 and Plate XVIII. 2744)

A potter of Seto named Katō Buyemon made pottery in 1788 and after. He ranked among the first six potters of Seto.

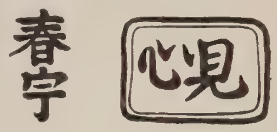
2743. Cup-rest (?), with fluted and crenulated edges. D. 4⅞ in. Nearly white clay, brown glaze mottled with seal-brown, scrolls in white nearly concealed. Inside, grayish-blue glaze clouded. *Shun-u* (imp.). 1790

2744. Hand-warmer, form of bull. L. 9¾ in. Massive and heavy. Light gray clay, deepest brown glaze, with golden-brown areas, splashes of white and light bluish glaze running. Details in strongly incised lines. *Shun-u* (imp.). 1790


2743

2745. Flower-vase. H. 7¾ in. Light drab clay, thick dull ochre glaze with light brown areas showing through. *Shun-u* and *Kenshin* (imp.). 1790

This piece bears the strongest resemblance to Shidoro.

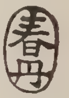


2745

SHUNTAN (Case 23)

This potter was the first son of Shun-u. His common name was Kiheiji. He was active up to the early years of this century, and his pottery shows the evidences of a skilful artist.

2746. Cake-dish, irregular in shape. D. 7 in. Thick bail. Coarse gray-drab clay, rich dark brown glaze covering two thirds; remaining portion grayish-white glaze. Decoration of leaves in brown. *Shuntan* (imp.). 1780

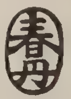


2746

2747. Haisen. D. 8 in. Scalloped edge, mythological lion moulded on rim. Fine hard fawn clay, thick bright yellow Seto glaze with bluish-white areas. *Shuntan* (imp.). 1780

2748. Flower-vase, square. H. 9¾ in. Sides deeply fluted. Elephant handles. Gray-drab clay, white Shino glaze, thick light blue overglaze running from upper portion and following fluting in thick drops. *Shuntan* (imp.). 1780

A unique example.

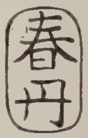


2748

2749. Cup-rest. H. 2½ in. Drab clay, white Shino glaze coarsely crackled, broad vertical bands of light blue glaze, alternating with narrow lines of brown. *Shuntan* (imp.). 1780

2750. Flower-vase. H. 10 in. Round body constricted in middle; square above and flaring. Gray-drab clay, thin light yellowish glaze, rich olive-green and light blue overglaze, running from upper portion. *Shuntan* (imp.). 1780

2751. Brush-rest, in form of five Chinese boys sitting. L. 5 in. Brown clay, olive-brown glaze. *Shuntan* (imp.). 1780



2751

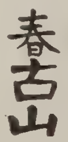
SHUNKOZAN (Case 23)

It is said that Koheita Itō, of Nagoya, in 1600, went to Seto and employed a potter to make tea-utensils, upon which were impressed the mark *Shunkozan.* The single specimen in the collection, and the few others I have seen, do not bear the evidences of the age indicated by the above statement.

2752. Jar. H. 5¾ in. Light gray-drab clay, light bluish-green glaze, splashes of white glaze on base. *Shunkozan* (imp.). 1750

2753. Cake-dish. L. 6⅝ in. Drab clay, white Shino glaze, splash of rich green glaze inside and out. Lines, brush-marks, etc., in brown. *Shunkō* (imp.). 1750

This is placed with Shunkozan provisionally.



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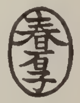

2753

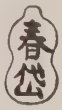
SHUNTAI (Case 23)

Katō Shuntai, a son of Shunzan, the potter, was born in 1799, and at an early age became interested in the potter's art. He worked for a number of years in the village of Akatsu, and made tea-utensils of a sober character. His work shows some versatility, yet he did not aspire to do more than to follow the path of Owari potters of that time. His signature may be found on pottery resembling typical Ki Seto, Akatsu, typical Seto, and Shīno Oribe. It is said that the third generation was at work in 1880. I have not been able to separate the generations, and therefore their work is grouped together under the general name of SHUNTAI. Between 1830 and 1840 Shuntai was called to take charge of the Ofuke oven in Nagoya. His essays at this oven were of the same nature as his other work.

2754. OVAL PLATE. L. $5\frac{1}{8}$ in. Light clay and nearly white Shino glaze. Under-decoration of bamboo, lines, etc., in brown. *Shuntai* (imp.). 1820

This is believed to be the earliest mark of Shuntai.

2755. TEA-BOWL. D. $5\frac{7}{16}$ in. Brown clay, gray glaze, Mishima decoration in white. Korean imitation. *Shuntai* (imp.). 1825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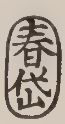
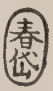

2755

2756–2761. VARIOUS FORMS OF SHUNTAI, with mark *Shuntai* impressed. 1820–1840

2762. HAISEN. D. $5\frac{3}{16}$ in. Gray-fawn clay, outside unglazed. Inside, glassy light fawn glaze, strongly crackled. Around rim, inside, scrolls, etc., impressed, colored blue and olive-green. *Shuntai* (imp.). 1840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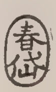
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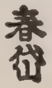
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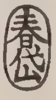
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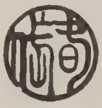
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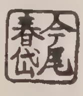
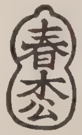

2765

2763–2765. VARIOUS FORMS OF SHUNTAI. 1840–1860

The following numbers bear the marks of various Shuns, of which no information has been gathered. Two of these bear the impressed mark *Shunki*, and are specially noteworthy as showing the work of a skilful and artistic potter. The mark *Shunrin* (2769) appears on a piece of considerable merit. Pieces bearing this mark are rare.

SHUNSHŌ (Case 23)

2766. LARGE BOWL. D. $6\frac{1}{4}$ in. Sides compressed. Hard gray-drab clay, dull light purplish glaze running into light gray below, coarsely crackled. Inside, female face outlined in olive-green and brown; light blue eye; brown hair made by dark purple overglaze. *Shunshō* (imp.). *Shō* (written). 1850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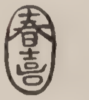

2767

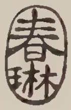
SHUNKI (Case 23 and Plate XVIII. 2768)

2767. CUP-REST, in form of teak-wood stand. D. $2\frac{5}{8}$ in. Sides perforated. White clay, white underglaze, dull grayish-blue middle glaze, rich bright blue overglaze running. *Shunki* (imp.). 1820

2768. SQUAT BOTTLE. D. $3\frac{3}{8}$ in. Light gray clay, light gray glaze coarsely crackled, transparent light blue, nearly white, overglaze with splashes of brown. *Shunki* (imp.). 1820

SHUNRIN (Case 23)

2769. Flower-vase. H. 13½ in. Crab moulded in high relief on side. Hard body, brown glaze, upper portion rich fawn overglaze streaked with blue running. Strongly turned. *Shunrin* (imp.) Very rare mark. 1830



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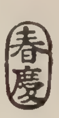


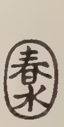
2770

SHUNKEI (Case 23)

2770. Large bowl. D. 6⅜ in. Fawn clay, greenish-white glaze settling in glassy green drops below. Around rim, outside, stars impressed colored blue and brown. On bottom, inside, splash of thick dark blue glaze. *Shunkei* (imp.). 1830

SHUNSUI (Case 23)

2771. Bottle. H. 7⅝ in. Thick and heavy. White clay, white glaze. Vertical lines in light olive-brown alternating. *Shunsui* (imp.). 1850



2771

MAKUSA (Case 23)

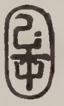
The impressed mark *Makusa,* in obscurely drawn characters, occurs on pottery, some of which bears the typical blue and white crackle glaze and blue underglaze decoration of Seto. It reveals an age of at least one hundred years. Thus far I have obtained no clue as to the name of the potter or place of baking. The work shows a versatile artist. The mark *Makusa* is very rare.

2772. Rectangular tray. L. 9⅝ in. Dull brown clay, light yellow underglaze, rich green overglaze clouded with round interspaces shaded with brown lines to represent chrysanthemums. *Makusa* (imp.). 1780
Gift of Howard Mansfield.

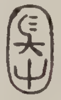
2773. Large bowl, sides compressed. D. 8½ in. Dead light brown clay, rich greenish-gray glaze with bright light bluish tinges about rim and inside. Decoration in brown of dragons in panels and groundwork of cross-lines between. Inside, rosette. *Makusa* (imp.). 1780

2774. Tea-bowl. D. 4 11/16 in. Fawn clay, dull thick gray glaze. Herons outlined in olive-green with rich dark blue tails. Basal ring deeply notched. *Makusa* (imp.). 1780

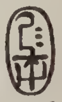
2775. Flower-vase, shallow drum shape, resting on periphery, two rings adherent. D. 8¼ in. Light brown clay, greenish-white glaze. Dragon in blue and brown. *Makusa* (imp.). 1780



2774



2775



2776

2776. Flower-vase. H. 9¾ in. Light brown clay, rich greenish-white glaze. Elephant handles, indigo blue. Heart-shaped designs impressed around body, and touched alternately with blue and brown. *Makusa* (imp.). 1780

KI SETO (Case 24 and Plate XIX. 2778)

Ki Seto, or yellow Seto, as the name implies, was made in the latter part of the fifteenth century, and is accredited to a potter by the name of Haku-an. It is a heavy stone pottery, covered with a strong yellow glaze varying in brilliancy and color with age. The earliest forms are thin and chalky, with watery glaze; later, warm gray glaze with bluish tinges richly crackled is seen. In some specimens the glaze is almost white. Pieces with designs of cherry blossoms are known as Wari-Sakura. Within fifty years, small plates made on a mould, having a raw yellow glaze, are also identified as Ki Seto.

KI SETO (HAKU–AN)

2777. Tea-bowl, flaring. D. 6 in. Light brown clay, light yellowish-olive glaze. 1480

2778. Bottle, fluted sides. H. 5⅜ in. Fine gray-drab clay, rich fawn glaze. 1480
On bottom is an inscription in red lacquer indicating that it was formerly possessed by Tsuyen.

2779. Shallow tea-bowl, flaring. D. 6¾ in. Dark gray-drab clay, olive-gray glaze with lighter area on rim, strongly crackled. 1480

2780. Tea-bowl. D. 4⅞ in. Thick and heavy. Light brown clay, rich fawn glaze coarsely crackled. 1480

KI SETO (WARI–SAKURA)

2781. Dish, four sides flattened. D. 5⅜ in. Light fawn clay, yellowish glaze. Inside, cherry blossom incised. 1630

2782. Parching-pan. D. 9 in. Light fawn clay, yellowish glaze with olive-green areas. Inside, cherry blossom incised. 1630

KI SETO IN GENERAL

2783. Tea-cup. D. 2¾ in. Light gray clay, dull light yellow glaze with deeper tinges. 1480
Type Ninagawa. Part II., Fig. 27.

2784. Tea-jar. H. $2\frac{3}{16}$ in. Brown clay, dull yellowish glaze. 1480

2785. Flower-vase, fusiform, neck and base projecting. H. 9⅜ in. Light yellowish-brown clay, thin light yellow underglaze, thick splashes of yellowish overglaze running. Body strongly combed in encircling lines. 1500
Gift of Miss Lucy Ellis.

2786. Bowl. D. 5⅝ in. Gray drab clay, grayish yellow glaze. 1500

2787. Shallow tea-bowl. D. 6⅞ in. Brown clay, light yellow glaze, thick greenish yellow overglaze. 1500

2788–2791. Various objects. 1500–1580

2792. Tea-bowl. D. 6 in. Fawn clay, rich yellowish glaze, with light fawn and brownish splashes. 1580

2793. Tea-bowl. D. 5¼ in. Gray-drab clay, brilliant whitish-fawn glaze, opalescent-white glaze in bottom of bowl. 1580

2794. Tea-bowl. D. 6 in. Gray-drab clay, whitish-fawn glaze with splash of light grayish overglaze. *Tempiō Hōji* [?] (written). 1580

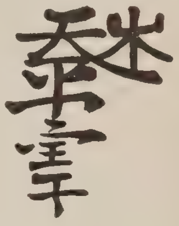
2795. Flower-vase. H. 11 in. 1630

2796. Vessel, in form of bucket. H. 10⅜ in. Brown clay, olive-gray glaze, crackle darkly stained. 1630

2797–2803. Various forms. 1650–1750

2804. Flower-vase. H. 10½ in. Square, flaring above and below, fluted. Light clay, yellow Seto glaze brilliantly crackled. Two wide bands about middle. 1750

Gift of James Ford Rhodes.



2794

2805–2820. Various forms. 1750–1850

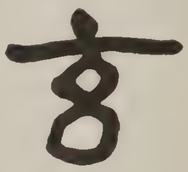
No. 2808 bears the mark *Sekiran*, impressed, and, inside, the mark *Kanreki.* The bowl was made to celebrate the sixty-first birthday, an important anniversary with the Japanese.

GEMPIN (Case 24 and Plate XIX. 2821, 2822)

The records vary in regard to Gempin, the potter. In one record it is stated that Gempin was a Korean; in another, that he came from China in the latter part of the Ming dynasty; still another, that he was a fugitive. It is also recorded that he was an ambassador from China, who came with others to seek help from Japan. He was a good character-writer and potter; and, under the patronage of the Daimyō of Nagoya, built an oven and made, among other objects, heavy tea-bowls having white glaze and blue decoration consisting of sketchy strokes of the brush. On a yellowish pottery made by him poems were written in the most delicate and beautiful characters. There are five specimens in the collection that may be regarded as genuine. In one of these the character *Gen* is written on the bottom in blue. Other bowls attributed to Gempin have the mark *Gempin tsukuru* written in blue, and these, though of fair age, are spurious.

2821. Fire-bowl. D. 4⅞ in. Crenulated rim. Light gray-drab clay, white glaze. Decoration of figure, waves, fish, and encircling bands in light blue. Basal ring with round perforations. *Gen* (written in blue). 1640

2822. Food-bowl. D. 5¼ in. Gray-drab clay, thick lustrous yellowish glaze, strongly crackled, rough underglaze. Decoration of flowers and band in gray. 1640

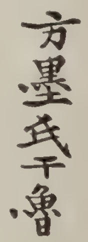


2821

2823. Bowl. D. 4⅞ in. Gray-drab clay, lustrous grayish-drab glaze, finely crackled, opalescent in portions. Rude decoration of flowers and scrolls in dark gray. 1640

2824. Deep cup. D. 3⅜ in. Thick and heavy. Dark drab clay, clear white glaze, coarsely crackled. *Matsu* and encircling bands in blue on side. *Tsukuru* (written in blue). 1640

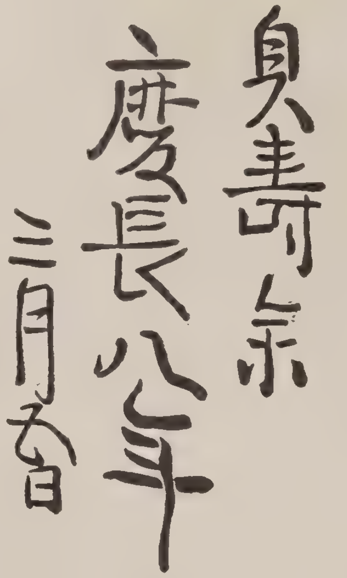
2825. Cake-dish. D. 6¾ in. Light fawn clay, yellowish-white glaze without lustre. Outside, fine scrolls in dark gray. Inside, finely written characters and delicate drawing of lotus in fine lines. *Hōkokushi Kanro* (written). 1650



2825

The last five objects are of great rarity.

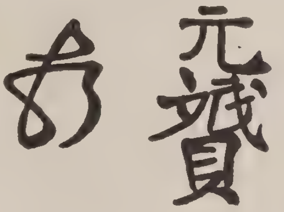
2826. Tablet. H. 5½ in. Light fawn clay, grayish-white glaze. Characters on each side in dark brown. *Teiju san. Keichō hachi-nen. San gatsu-itsu-ka* (inc.). The inscription indicates the date of 1603, which is long before Gempin. The piece is unquestionably fraudulent.



2826

2827–2829. Bowl and square trays. These have been identified by Japanese experts as the work of Gempin.

2830, 2831. Bowls. Fraudulent Gempins with mark *Gempin* and kakihan written. 1730



2831

TOKONAME (Case 25)

The pottery recognized as Tokoname has some slight resemblance to some forms of Bizen. It is rarely so solid, the clay has a reddish color, differing from Bizen, and is easily distinguished when the character of the two potteries is clearly known. In some specimens the mottled gray glaze forms an attractive feature. Objects of this kind are often identified as Tamba, and specimens identified as Tamba by Ninagawa I have been forced to place with Tokoname from their identity with forms bearing the marks of well-known Tokoname potters.

2832. Tea-jar, thick and heavy. H. 3⅜ in. Dull reddish-brown clay, fawn-colored glaze with darker areas. 1480

2833. Jar. H. 6½ in. Thick walls. Roughly potted. Coarse reddish-brown clay, transparent underglaze, splash of thick light fawn and bluish overglaze. 1580

2834. Jar. 1630

2835. Jar. H. 5¾ in. Dull brownish clay, strong ochre glaze. Around rim thick dead yellowish-white overglaze. 1680

2836. Jar, twisted handles. H. 7⅞ in. Dull coarse brown clay, transparent glaze, with small area of light fawn. Cross-lines incised about shoulder and line about middle. 1780

2837. Bowl, scalloped edge. 1780

2838. Flower-vase. H. 7¼ in. Dull reddish-brown clay, ochre glaze with greenish tinges. Clouds and dragon deeply cut in outline. 1780

2839–2845. Various forms. 1780–1840

2846. Wine-bottle, square body. H. 8¼ in. Dull light brown clay, with reddish tinge, grayish underglaze, light fawn overglaze running in streams. Scrolls and fan-shaped figures applied in stencil. 1850

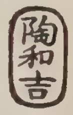
2847. Wine-bottle, similar to last.

2848–2853. Various forms. 1870–1880

WAKICHI (Case 25)

Shibata Wakichi had an oven in Hokujio village, near Tokoname, in 1870. He confined his work to tea-utensils, and used the signature *Tō Wakichi*, Tō meaning potter.

2854. Globular jar, looped handles. H. 4 in. Gray-drab clay, light reddish underglaze, thick fawn overglaze. On shoulder knot incised. *Tō Wakichi* (imp.). 1870



2854

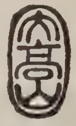
ŌTAKAYAMA (Case 25)

Two pieces in the collection bear the impressed mark *Ōtakayama*. They show evidences of a vigorous potter. The pottery was, probably, made in Ōtaka village, though no information is at hand regarding the potter.

2855. Bottle, with nozzle. H. 8 in. Thick and heavy. Reddish-brown clay, dead purplish-brown underglaze; splash of thick greenish-blue overglaze running in darkest brown streams with golden-brown areas. *Ōtakayama* (imp.). 1820

2856. Flower-vase, with ring handles adherent. H. 11⅜ in. Reddish-brown clay, dull purplish-brown glaze, thick olive-brown overglaze with touches of golden-brown.
Ōtakayama (imp.). 1820

The mark *Ōtakayama* is extremely rare.



2856

CHŌZŌ (Case 25)

Ina Chōzō or Chōzaburo, of Tokoname, was esteemed a famous potter in the early years of the century. Pieces bearing the incised mark Chōza are chiefly in the form of tea-pots and wine utensils. It is said that the fourth generation is at work to-day.

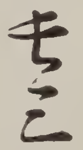
2857. Beaker, with handle. D. 3 in. Reddish-brown clay, gray glaze coarsely pitted, brush-marks in brown. *Chōza* (inc.). 1840

2858. Tea-bowl. D. 3⅜ in. Dull reddish-brown clay, warm gray glaze. Vertical and horizontal bands of circles and other designs in black. *Chōza* (inc.). 1840

2859. Tea-pot. H. 3¼ in. *Chōza* (inc.). 1840

2860. Large bowl. D. 9¼ in. Dull light brown clay with reddish tinges, transparent underglaze, thick light fawn and olive-green overglaze clouded. Inside, wave lines and stars in white Mishima.
Chōza (inc.). 1840

2861. Tea-pot. H. 4 in. Light brown clay and glaze. 1840



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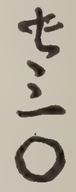
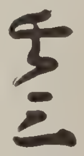


2859

2862. Jar, double gourd-shaped. H. 5⅞ in. Dead reddish-brown clay, transparent glaze mottled with fawn overglaze. *Chōza* (inc.). 1840



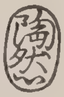
2862

TŌZEN (Case 25)

Akai Tōzen, a Tokoname potter, made earthen fire-vessels by order of the governor of Owari, in the early part of the century. The marks were *Tōzen*, *Tō*, and *Zen*. The present generation, Shinroku, is now at work, using the mark *Tōzen*. Pieces signed *Tōnen* are probably by the same family.

2863. Tea-pot. D. 2⅜ in. Dull light brown clay, unglazed. Rough surface. 1840
Tōzen (imp.).

2864–2866. Various forms of Tōzen. 1840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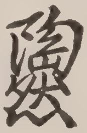
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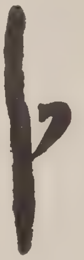
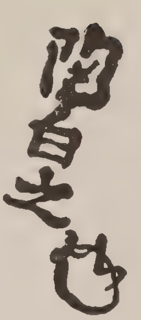

2866

TŌHAKU (Case 25)

Of this Tokoname potter no record is at hand. The only object in the collection is a deep jar with a small open spout near the rim. It is very thick and heavy; evidently modeled by hand.

2867. Jar. H. 6½ in. Very hard brown clay, deep reddish-brown glaze with blackish areas. Band of S-shaped figures incised around body. Rim thickened and applied. *Tōhaku no saku* (inc.). 1870


2867

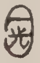
IKKŌ (Case 25)

Kataoka Ikkō, a potter now living in Tokoname, began work in 1848 as a maker of tea-utensils. His teapots show the work of a skilful potter.

2868. Tea-pot. D. 4⅛ in. Cover with two free rings. Fine dull straw clay, smooth surface unglazed. Devil in green, pink, blue, and black enamel.
Ikkō (imp.). 1850

2869. Tea-pot. Unglazed. *Ikkō sei* (imp.). 1850

2870. Bowl. D. 4⅝ in. Fine fawn clay, transparent reddish-glaze, light fawn overglaze. *Ikkō* (imp.). 1850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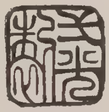
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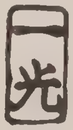

2870

NIKŌ (Case 25)

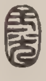
A potter of Tokoname, signing his pieces *Nikō*, has within recent years made among other objects very light and thin wine-bottles, smoothly glazed. Typical Tokoname tea-pots are found with the same signature.

2871. Cake-dish, in form of three Haliotis shells, moulded. D. 5⅞ in. Reddish clay, transparent underglaze, splash of creamy-white overglaze. *Nikō* (imp.). 1870

2872*. Squat bottle. *Nikō* (inc.).

2873. Flower-vase. *Nikō* (inc.). 1870

2874. Wide-mouthed bottle. H. 4¾ in. Dull light fawn clay, deep orange glaze. *Nikō* (inc.). 1870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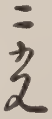

2872

2875. Pear-shaped box, with cover. H. 4 in. Chestnuts moulded on top. Fine reddish-fawn clay, deep brown glaze. Bands of heart-shaped designs impressed. *Nikō* (inc.). 1870

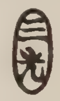
2876. Wine-bottle, thin. H. 5⅛ in. Light gray-drab clay, greenish overglaze with touches of brown on neck. *Nikō* (inc.). 1875

SANKŌ (Case 25)

A Tokoname potter, known as Hojo Sankō, whose family name was Matsushita, made pottery between 1848 and 1853. His work consisted chiefly of tea and wine utensils.

2877. Squat bottle. H. 3⅞ in. Four looped handles, bands of circles, cross-bars, etc., impressed and incised. Gray-drab clay, light transparent brown underglaze, thick fawn overglaze. *Sankō* (imp.). 1850

2878. Dish, in form of Haliotis shell. L. 6¼ in. Strong yellow glaze with greenish spots. *Sankō* (imp.). 1870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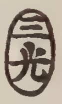
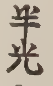

2878

A tea-pot signed *Hankō*, and two tea-pots and a flower-vase signed *Genkō*, were unquestionably made in Tokoname. Whether these names are related to Ikkō, Nikō, or Sankō, I have never been able to ascertain.

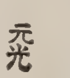
2879. Tea-pot, with large nozzle. D. 3¼ in. Light gray-drab clay, smooth surface unglazed. *Hankō* (imp.). 1870


2879

2880. Tea-pot. D. 4¼ in. Loops for bail. Handle of cover in form of fungus. Light gray-drab clay, with light red area unglazed. *Genkō* (imp.). 1870

2881. Tea-pot. Light fawn clay. Smooth surface, unglazed. *Genkō* (imp.). 1870

2882. Flower-vase. H. 4 in. Fine red clay unglazed. *Gensen sai* (imp.). 1870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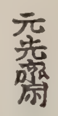
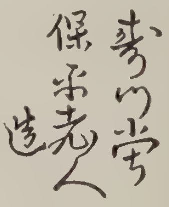

2882

HŌHEI (Case 25)

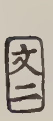
A potter, showing no little skill in modeling, was at work in Tokoname, in 1875, making tea and fire utensils. He signed his work with an incised mark.

2883. Single flower-holder, in form of pomegranate and twig. H. 2½ in. Modeled by hand. Light brown clay, unglazed. *Jusendō Hōhei-rōjin tsukuru* (inc.). 1875


2883

Within the last fifty years a number of potters have been at work in Tokoname making tea-pots, flower-holders, bottles, etc. These vary but little in character and follow the common style of Tokoname. None of these potters attained a sufficient reputation to leave records of their history, and the pottery itself is of little importance.

2884–2899. Comprise pieces of the above character.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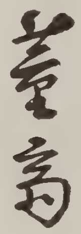
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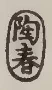
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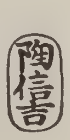
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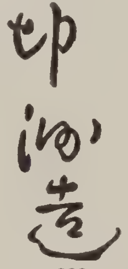
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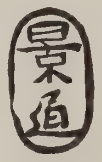
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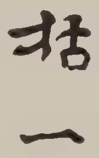
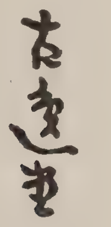

2891

They bear the marks either impressed or incised of *Bunji* (2884), *Tōsai* (2885), *Tōshun* (2886), *Tō-shin kichi* (2887), *Sonshiu tsukuru* (2888*), *Kagamichi* (2889), *Shunsui* (2890), *Koitsu* (2891), *Koitsudo* (2892), *Moku moku* (2893, 2894), *Seisai* (2895), *Naokata* (2897*), *Shirakiyo* (2898*), and *Kasai* (2899*).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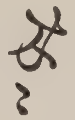
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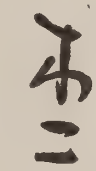
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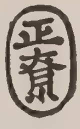
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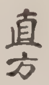
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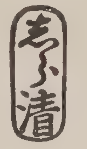
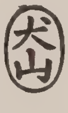

2898

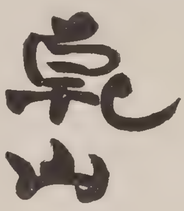
INUYAMA (Case 25)

A hard pottery, in some cases a semi-porcelain, bearing the written or impressed mark *Inuyama*, was made in a village of that name. The work of the last fifty years is easily recognized by the crude decoration of maple leaves in red and green in imitation of Kenzan style. A specimen in the collection with the impressed mark *Inuyama* bears out one record, which states that the pottery was first made over two hundred years ago. In the beginning of this century the decoration was in green and black with the written mark *Kenzan*. A marked deterioration is seen from the original work.

2900. Shallow beaker. D. 6¼ in. Hard light gray-drab clay, thick white glaze without crackle. Over-decoration of bamboo, flowers, dolls, etc., in colored enamels. *Inuyama* (imp.). 1730

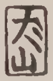

2900

2901. Bowl. D. 5⅜ in. Gray-drab clay, thick grayish-yellow glaze. Over-decoration of maple leaves in dark gray and green. *Kenzan* (written). 1780


2901

2902. Square tray, fluted knobs. L. 7 in. Gray-drab clay, light gray glaze. Over-decoration of maple leaves, scrolls, etc., lightly sketched in green, red, and dark gray. *Kenzan* (written). 1800

2903. Bottle. H. 9½ in. Light fawn clay, light fawn glaze, clouded, large areas unglazed. *Inuyama* (imp.). 1800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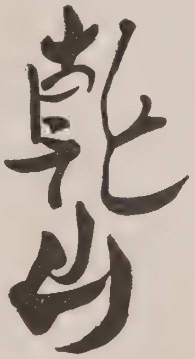
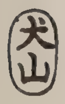

2902

2904–2923. Various forms of Inuyama, mostly with maple decoration in red and green. 1830–1880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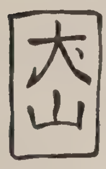
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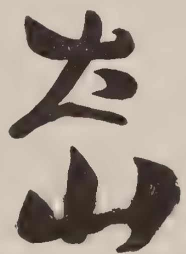
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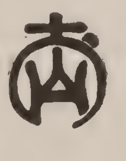
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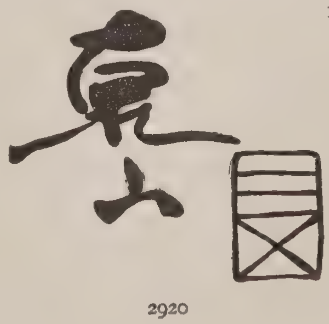
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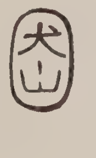
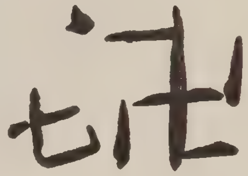

2921

2924. Food-bowl. D. 8 in. Light gray clay, glistening light bluish-gray glaze. Under-decoration of flowers and leaves in light olive-brown and blue. This bowl, though departing from the ordinary type, was identified by a Japanese authority as Inuyama. *Baitei kore wo tsukuru* (written). 1830

HANSHICHI (Case 26)

In 1585 a famous lover of the tea-ceremony adjudged certain potters of Owari as deserving first rank. Among these potters was Hanshichi. An incense-burner, in the collection, with thick celadon glaze, is accredited to this potter. It is the only one I have ever seen.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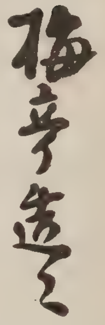

2924

2925. Incense-burner. D. 4⅝ in. Thick and heavy. Hard gray-drab clay, light green celadon glaze. Design of leaves, scrolls, etc., perforated. Flowers, dull brown glaze, deeply carved. *Manshichi* (incised). 1585

Exceedingly rare.

In the latter part of the sixteenth century, a number of amateur potters were at work in a dilettante way making tea-utensils. Their reputation far exceeded the merit of their rude essays. They were, doubtless, artistic and cultivated men who loved flowers and pictures, and were among those who laid the foundation for the simplicity and even austerity of the pottery used in the tea-ceremony. Among these were Moyemon, Shimbei, Shinyemon, Motozō, Jōhachi, Ichiyemon, Shimpaku, and Sōyemon. The following pieces are accredited to these amateur potters, with their peculiar distinguishing marks.

MOYEMON (Case 26)

2926. Tea-jar. H. 4½ in. Dark drab clay, transparent underglaze, thick greenish-fawn overglaze. Rude lines cut on side. The signature, cross incised on bottom. 1580

Type Ninagawa. Part IV., Fig. 4.

2927, 2928. Tea-jars, by the same potter.

2926

2929

SHIMBEI (Case 26)

2929. Tea-jar. H. 4⅝ in. Roughly made. Dark gray clay, surface nearly black; dull greenish-black underglaze mottled with light fawn; thick olive-brown overglaze. The signature, long and short lines scratched on bottom. 1630

2930. Tea-jar, similar to last.

SHINYEMON (Case 26)

2931. Tea-jar. H. 4¼ in. Roughly made and cut on side. Fawn clay, clouded brown glaze with splashes of greenish-white glaze. Rude decoration in brown. The signature, T-mark on bottom incised. 1550

2931

MOTOZŌ (Case 26)

2932. Shallow tea-bowl, very irregular in shape. D. 5¼ in. Thick walls. Fawn clay, grayish-white underglaze, light green overglaze around rim. Inside, brown glaze; lines in brown outside. The signature, straight line deeply cut on bottom. 1580

2933. Tea-bowl, irregular in shape, with thickened border. D. 4½ in. Gray clay, transparent underglaze; large areas of thick black overglaze. Decoration of cross-lines, etc., in dark gray. The signature, deep wide line cut on bottom. 1580

2934. Tea-jar. H. 4⅜ in. Roughly made. Sides cut. Flattened looped handles. Fawn clay, greenish-yellow underglaze, brown overglaze around shoulder. Decoration of plum blossoms in brown and white. The signature, straight line cut on bottom. 1580

JŌHACHI (Case 26)

2935. Tea-jar. H. 3⅛ in. Gray-drab clay, mottled brown glaze with streams and drop of rich golden-brown overglaze. The signature, oblique T-shaped mark incised. 1580

2936, 2937*. Tea-jars, by the same potter.

ICHIYEMON (Case 26)

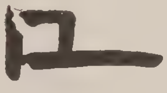
2938. Tea-jar. H. 3¼ in. Light gray-drab clay, brown underglaze, splash of thick olive-brown overglaze about shoulder. Band of yellowish-white glaze below. Squares, crosses, and zigzag lines incised. The signature, square mark deeply cut. 1560

SHIMPAKU (Case 26)

2939. Tea-jar. H. 3⅛ in. Looped handles. Dull gray clay, thick seal-brown glaze. The signature, two circles impressed on side forming figure 8. 1530

SŌYEMON (?) (Case 26)

2940. Tea-jar. H. 3¾ in. Grayish clay, nearly black glaze over baked. The signature, key-mark incised on bottom. 1550

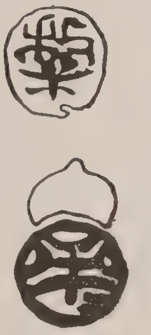

2940

RISŌKU (Case 26)

In the early part of the century a potter named Ichiye Ruyemon, also known as Risōkuan Hōzo, made pottery in Nagoya. He had previously worked in Seto and Tokoname. His mark was *Risō* or *Risōku,* in a double gourd-shaped panel.

2941. Boat-shaped dish, on three short legs. L. 9 in. Heavy and thick. Gray-drab clay, thick olive-greenish glaze clouded, inside settling into deepest green glaze with areas of light green. Wavy line incised around vessel. *Ri* and *Sō* (imp.). 1800

2942. Square incense-box. D. 2¼ in. Dog modeled on cover. Dull light yellowish clay, transparent glaze. 1800
Shichi-jū-go-ō, Hō tsukuru (inc.). *Natsume* (imp.).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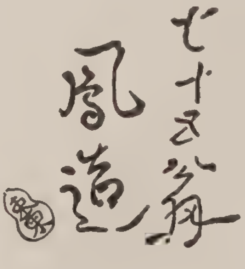
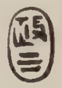

2942

SHŌZŌ (Case 26)

Pottery bearing the mark of *Shōzō*, or *Masazō*, was made by Ujiya Saburobei, a merchant and tea-lover of Kyōto, assisted by Kagamiya Shōshichi, a tea-lover of Nagoya. According to Ninagawa an association of the first character of their respective names was used as a mark to sign their combined work. The character Sa may be pronounced Zō, with Shō, from Shōshichi, as a prefix, hence Shōzō! The mark is very rare. The two pieces in the collection resemble yellow Seto.

2943. Cake-dish, with high basal ring. D. 5⅝ in. Gray-drab clay, light greenish-drab glaze, finely crackled. *Shōzō* (imp.). 1790

2944. Dish. D. 5$\frac{7}{16}$ in. Similar to last. *Shōzō* (imp.). 1790

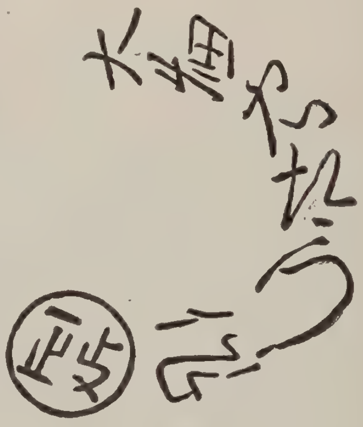


2943

MASA (Case 26)

In 1830 a workman from Yedo, by the name of Masa, went to Nagoya, and there learned the art of making bowls. A bowl in the collection bears the impressed mark *Masa*, and the incised mark *Ōhata Chūzayemon*. Records show that the son of a lantern-maker in Yedo went to Owari and learned the potter's art, and as a boy he decorated small cups with designs in blue. The single bowl in the collection bearing the mark *Masa* is believed to be his work. The character Masa may also be read Zō, though the work is entirely unlike the pieces catalogued under the name of Shōzō.

2945. Bowl. D. 5⅜ in. Thick and heavy. Grayish-drab clay, thick deep olive-brown glaze mottled with lighter areas. *Ōhata Chūzayemon* (inc.). *Masa* (imp.). 1830



2945

KURŌ (Case 26)

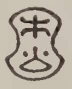
Hirasawa Kurō, also known as Yoroen Kurō, was an apprentice of Risōku. His work consisted of small bowls, tea-jars, and incense-boxes, etc. The impressed mark *Matsu* was used, and pieces bearing an incised line in two curves, like the wings of a bird in flight, are attributed to this potter. The work is also known as Seto Kurō.

2946. Tea-jar. H. 2 in. Light fawn clay, brown glaze mottled with darker brown, splash of golden-brown overglaze. Line in two curves incised on bottom. 1810

2947. Oil-bottle. D. 4⅛ in. Light fawn clay, whitish-fawn glaze. Line in two curves incised on bottom. 1810

2948. Square incense-box. D. 1¾ in. Bull with boy playing flute modeled on cover. Nearly white clay, light greenish-yellow glaze. *Matsu* (imp.). 1810

2949. Incense-box. L. 2⅝ in. Mythological turtle with Fukurokuju on back holding jewel, modeled. Light grayish clay and glaze with greenish areas. *Matsu* (imp.). 1810



2948

2946

MASAKI (Case 26 and Plate XIX. 2955)

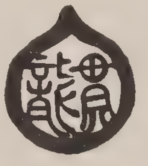
Dr. Bunkiō Masaki was a pupil of Hirasawa Kurō. He followed the style of Kurō in making incense-boxes with diminutive figures modeled on the covers. He signed this work *Masaki*, and also used the signatures *Kanriu*, *Suizen*, and *Kenshin*, as he assumed a number of pseudonyms. These later marks are very rare. Masaki went from Nagoya to Seto, where most of the pottery was made. The work ceased with the second generation, in 1860.

FIRST GENERATION

2950. Bowl, modeled in form of rice-bag. D. 3⅜ in. Light yellowish clay and glaze. *Kanriu* (imp.). 1820

2951. Jar. D. 5 in. Rude and ungainly to the last degree. Clay and glaze as in last. *Kanriu* (imp.). 1820

2952. Incense-box, hexagonal. W. 1½ in. Figure on cover. Yellowish-white clay and glaze. *Suizen* (imp.). 1820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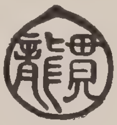
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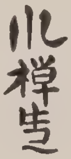
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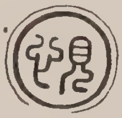
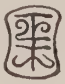

2953

2953. Tea-bowl. D. 4½ in. Dull light fawn clay, yellowish glaze with splashes of green. *Kenshin* (imp.). 1820

2954. Incense-box. D. 1⅞ in. Two figures modeled on cover, yellowish clay and glaze. *Masaki* (imp.). 1830

2955. Incense-box. D. 1⅝ in. Two figures with umbrella modeled on cover. Light yellowish clay, grayish-yellow glaze clouded. *Shun ichi* (inc.). 1830


2954

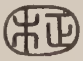
2956. Figure of tea-master. H. 5 in. Modeled. Light yellowish clay and glaze. Head-covering brown glaze. *Masaki* (imp.). 1830

SECOND GENERATION

2957. Incense-box (badger). H. 2 in. Light fawn clay, light reddish Raku glaze with greenish-gray tinges. *Masaki* and kakihan = *saru* (imp.). 1850

A record states that this potter signed himself Masaki Sōen. The *en* of Sōen can be pronounced Saru, hence the character Saru (monkey) was used as a kakihan.

2958. Incense-box (chestnut). D. 1⅞ in. Monkey modeled on cover. Lightest fawn clay and glaze. *Masa* (imp.). 1850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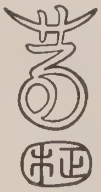
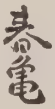

2957

The two following objects might very well have been made by the second Masaki. They are placed here provisionally.

2959. Lion. L. 9 in. Modeled. Light yellowish clay and glaze. *Shichi-jū-go-ō Kanriku tsukuru* (inc.). 1850

2960. Incense-box (three bales of rice). L. 2½ in. Yellowish-white clay and glaze. *Shunki* (imp.). 1860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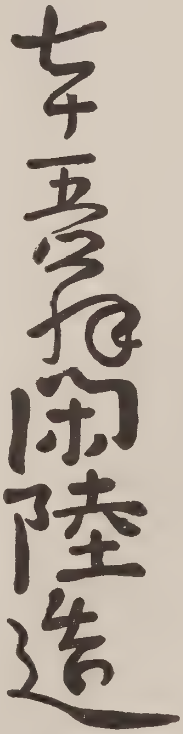
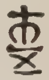

2959

ICHIGO (Case 26)

A box bearing the mark *Ichigo* indicates the work of a skilful modeler in clay. The piece was identified by Ninagawa as Seto, though nothing was known as to the history of the potter or the date of baking.

2961. Incense-box, round. D. 3⅝ in. Figure modeled in relief in depressed circular area on cover. Coarse gray clay, seal-brown Raku glaze. Clothing of figure colored red on unglazed surface. Inside cover, decoration of bamboo skilfully left unglazed. *Ichigo* (imp.). 1800


2961

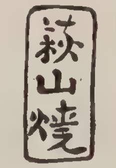
HAGIYAMA (Case 26 and Plate XIX. 2966)

A peculiar form of Raku pottery, bearing the impressed mark of *Hagiyama yaki,* is said to have been made in Nagoya in the early years of this century. The work continued until 1840, but no information is at hand regarding the potter. The pieces though somewhat peculiar have no special merit.

2962. Tea-bowl. D. 4⅜ in. Gray-drab clay, thick reddish-gray Raku glaze coarsely crackled. Tokugawa crest in black and white.
Hagiyama yaki (imp.). 1830

2963. Jar. H. 7⅛ in. Fawn clay, thick bright green underglaze clouded; thick dark lead-blue overglaze running. *Hagiyama yaki* (imp.). 1830

2964. Haisen. D. 7 in. Crenulated edge. Light fawn clay, strongly clouded grayish glaze with whitish areas. On bottom, inside, turtle moulded, glazed green and brown. *Hagiyama yaki* (not figured) and [?] (imp.). 1830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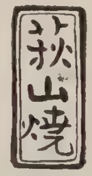
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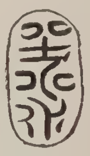
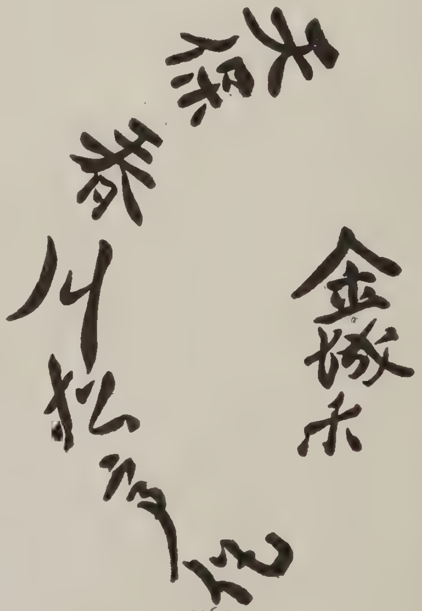

2964

2965. Tea-bowl. D. 4 in. Light terra-cotta clay; transparent underglaze, splashes of dull yellowish overglaze. Tokugawa crest in deep brown.
Hagiyama yaki (imp.). *Kinjō-raku. Tempō haru Senshōtei saku* [inc.]. (Also has been read *Tempō Harukawa Shōtei saku.*) 1830


2965

2966. Tea-bowl. D. 4⅜ in. Light yellow clay, transparent underglaze, splash of deep brown and dark greenish overglaze. *Hagiyama yaki* (imp.). 1830

SUISETSU (Case 26)

Pottery signed *Suisetsu* is said to have been made in Nagoya in the early part of this century. It is more probably the work of a Kyōto potter. The work indicates some ingenuity of design.

2967. Hanging flower-holder, in shape of fan. W. 8¼ in. Fine light drab clay, bright yellow underglaze, thick green overglaze running. Inside, nearly white glaze. *Suisetsu* (imp.). 1860

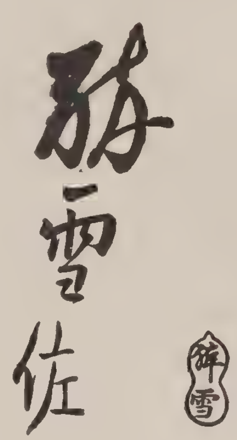
2968. Wine-bottle. H. 5⅞ in. Light fawn clay, whitish underglaze, green overglaze. Mythological birds and flowers in high relief, moulded. *Suisetsu* (imp.). 1860

2969. Wine-bottle, flattened on one side to rest horizontally. H. 7¼ in. Light fawn clay, transparent underglaze, large splashes of rich green overglaze. *Suisetsu saku* (written) and *Suisetsu* (imp.). 1860

YOSHITOYO (Case 26)

A most perplexing pottery, which has been variously attributed by Japanese experts to Karatsu, Hizen; Kitakoji, Higo, and to Owari, proves to be, through a typical specimen, Owari and probably Seto. It is a hundred years old or more.

2970. Tea-bowl, sliced on outside. D. $3\frac{3}{16}$ in. Dull brown clay, gray glaze, splashes of white overglaze around rim. Lines in dark gray. *Yoshitoyo* (imp.). 1780



2969

2971. Shallow bowl. D. 5 in. Thick and heavy. Dull brown clay, gray glaze strongly crackled, dark grayish-brown overglaze around rim in thick drops. *Yoshitoyo* (imp.). 1780

2972. Handled cake-dish, flaring rim in strong folds. D. 8⅜ in. Fawn clay, transparent underglaze half covered with white overglaze, with splashes of deep green overglaze on rim. Decoration of scrolls and leaves in dark gray. *Yoshitoyo* (imp.). 1780

2973. Haisen. H. 5 in. Dull gray-drab clay, lustrous transparent glaze with splashes of blue overglaze inside and out. *Yoshitoyo* (imp.). 1780

2972

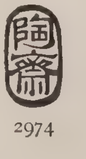
2973

TŌSAI (Case 26)

A potter of the village of Akatsu, using the mark *Tōsai*, made pottery showing some taste and skill in the middle part of this century.

2974. Cake-plate. D. 6½ in. Nearly white clay, light gray glaze strongly crackled. Decoration of lotus in blue and olive-green. *Tōsai* (imp.). 1860

2975. Haisen. D. 5⅝ in. Similar to last in clay and glaze. *Tōsai* (imp.). 1860



2974

SŌBAITEI (Case 26)

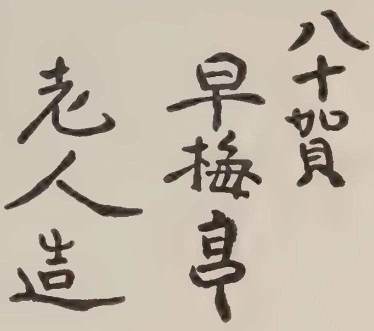
A quaint kind of pottery, signed *Sōbaitei*, judging from appearances may have been made in the village of Akatsu. It is placed here provisionally.

2976. Handled cake-dish. D. 6¼ in. Rim indented. Three looped legs. Light fawn clay, dull transparent underglaze, splashes of clouded green overglaze. Rude decoration in brown. *Sōbaitei* (imp.). 1860

2976

2977. Tea-bowl. D. 4 in. Dull brown clay, thick olive-green glaze, with brownish areas. *Hachi-jū ga Sōbaitei Rōjin tsukuru* (inc.). 1860

2978. Box, in form of duck. L. 7⅛ in. Fine grayish-brown clay, dull brown underglaze, greenish-olive overglaze. *Hachi-jū-ō Sōbaitei Rōjin kore wo tsukuru* (inc.). 1860



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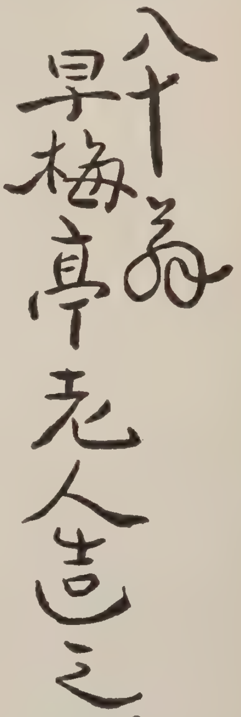


2978

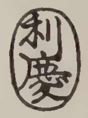
TOYOSUKE (Case 26)

The potter who was working at the Toyosuke oven at Nagoya in 1882 claimed to be the sixth generation of the family. The product of the kiln has been as various as the marks, of which there are many. The pottery is usually soft, with thick green and white glazes. Many pieces are lacquered outside. The recent work is a cheap imitation of the older forms. An earlier generation make red Raku bowls of considerable merit. The first generation, in the early part of the last century, signed his pieces with the mark *Rikei;* the second generation used the marks *Toyo* and *Toyohachi,* and this mark was used by subsequent generations. In 1840 the mark *Toyosuke* was first used. Many other marks are seen, and the old ones have been revived.

FIRST GENERATION

2979. Jar. H. 4⅞ in. Small mouth. Four looped handles. Light fawn clay, glistening greenish underglaze; around upper portion, lustrous golden-brown overglaze. Panels, frets, and characters in relief moulded. *Rikei* (imp.). 1760

Exceedingly rare mark.

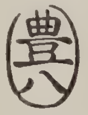


2979

SECOND GENERATION (Plate XIX. 2982)

2980*. Tea-cup, for offering. D. 2⅝ in. Soft light grayish clay, thick green glaze. Fret incised and gilded. *Toyohachi* (imp.). 1780

2981. Flower-vase. H. 10⅞ in. Body square. Fine yellowish clay, dark green glaze clouded. Sanji in panels in high relief. *Toyo* (imp.). 1800



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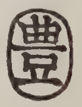

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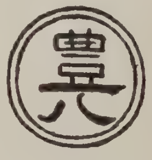


2982

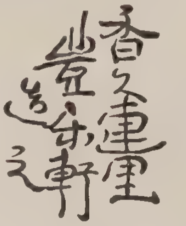
2982. Bowl, irregular rim. D. 5 in. Soft light fawn clay, yellowish Raku glaze finely crackled, splash of rich green overglaze running. Crest in dark brown, inside and out. *Toyohachi* (imp.). 1800

THIRD GENERATION

2983. Tea-jar. H. 2½ in. Light gray-drab clay, polished gray-drab surface with black areas. Conventional flowers in white.
Kōren-ri Hōraku-ken kore wo tsukuru (inc.). 1820

FOURTH GENERATION

2984. Box, drum-shaped. D. 5⅛ in. Soft clay, yellowish-white glaze. Body light red Raku glaze. Cover glazed light green and purplish-brown with Tokugawa badge. *Toyoraku* (imp.). 1840


2983

FIFTH GENERATION

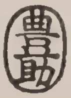
2985. Incense-burner. H. 2¾ in. Light fawn clay, green glaze. Simple design, incised and gilded. *Toyosuke* (imp.). 1850

2986. Incense-box (bird). L. 2½ in. Light fawn clay, purple, green, yellow, and transparent glaze. *Toyosuke* (imp.). 1850

2987. Hand-warmer. D. 6½ in. Top perforated. *Toyosuke* (imp.). 1850

2988*. Cup-rest. *Toyohachi* (imp.). 1850

2989. Incense-box. L. 3 in. Light fawn clay. Inside, white glaze with rich green splashes. Plum blossoms in black. Outside, lacquered with pomegranate decoration. 1850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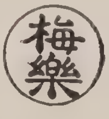
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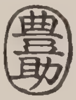
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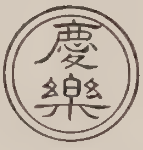
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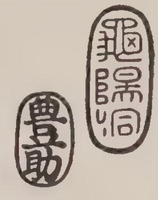

2995

2990–2995. Forms of Toyosuke, lacquered and otherwise, variously signed *Bairaku* (2990), *Toyosuke* (2991), *Keiraku* (2992), *Toyoraku* and *Kiyōdō* (2995).

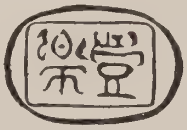
2996. Fire-vessel. D. 5⅛ in. Fine pinkish-fawn clay, reddish and black areas, unglazed. *Kiyōdō.* 1860

2997. Raku tea-bowl. D. 4½ in. Soft clay, light red Raku glaze with large areas of mottled green glaze.
Toyoraku (imp.). 1860

SIXTH GENERATION

2998. Box, in exact form of bivalve shell. L. 4 in. Outside, smooth surface unglazed, gray-drab in color with white areas. Inside, grayish-white glaze. Decoration of figures and clouds delicately drawn in blue. Unsigned. 1878

A beautiful piece of work.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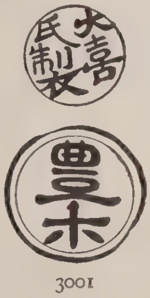
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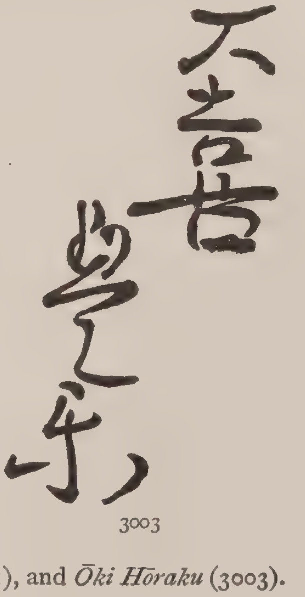

3003

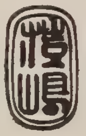
2999–3003. Forms of Toyosuke, variously signed *Toyosuke* (2999*), *Roku-jū-ku* (3000), *Ōki-uji sei Hōraku* (3001), and *Ōki Hōraku* (3003).

SASASHIMA (Case 26 and Plate XIX. 3005)

A well marked soft pottery bearing the impressed mark *Sasashima* was made in a village of that name near Nagoya, in the middle of the last century. Ninagawa attributed this work to one of the Toyosuke potters. Careful inquiries at the Toyosuke oven failed to bring out any allusion to the use of this mark in earlier generations. As the work is quite different in character, and possesses a merit distinct from that of Toyosuke pottery, it will be considered under the name SASASHIMA. One object, signed *Bokusai*, etc., may give some clue as to one of the potters.

3004. FIGURE, vigorously modeled. H. 8 in. Dark gray clay, unglazed. Cloth-mark impression outside. *Sasashima* (imp.). 1750

3005. HAISEN, on three stout legs. Longest diameter 7 in. Irregular oval outline. Fine soft fawn clay, thick yellowish-white glaze. Over-decoration of quaintly drawn lion in yellow, outlined and dotted with brown, on a background of floral scrolls in green outlined in black with purple buds and flowers. *Sasashima* (imp.). 1750
Gift of Denman W. Ross.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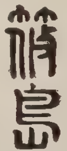

3006

3006. SHALLOW BOWL. D. 5⅞ in. Light salmon clay, transparent glaze. Inside, radiating zigzag lines, circles, etc., in white slip. *Sasashima* (imp.). 1780

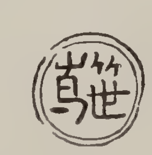
3007. SQUARE CAKE-TRAY. W. 7 in. Flaring sides. Light fawn clay, greenish-white glaze coarsely crackled. Over-decoration of shell, clouds, and castle in blue. Unsigned. 1780

3008. SHALLOW BOWL. D. 6⅞ in. Nearly white clay, transparent underglaze, greenish-white overglaze. Overglaze decoration of maple leaves in salmon-brown.
Sasashima (imp.). 1800

3009. TRAY, in form of dust-pan. L. 8 in. Light clay, yellow glaze. *Sasashima* (imp.). 1800

3010. TEA-BOWL. D. 4⅜ in. Fawn clay, transparent underglaze, red Raku overglaze with greenish areas.
Sasashima (imp.). 1830

3011. CAKE-PLATE. D. 7½ in. Soft yellowish-fawn clay and glaze, strongly crackled. Rectangular panel in greenish-white, inside, upon which is a devil in buff, brown, yellow, purple, and green. *Sasashima*, in double gourd (imp.). 1850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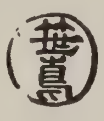
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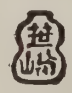
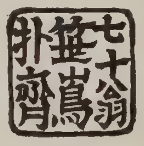

3011

3012. CAKE-BOWL. D. 6¾ in. Modeled by hand. Rim crenulated. Soft fawn clay, thick greenish-white glaze. Inside, over-decoration of gourds, leaves, and flower in dark green and brownish-yellow, outlined in dark brown. *Shichi-jū-ō Sasashima Bokusai* (imp.). 1870


3012

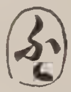
FUJIMI (Case 26 and Plate XIX. 3022)

The first potter of this family was Hozo Ichiye, who began work in the latter part of the last century. His son, Hachiroyemon Murase, succeeded to the oven in the early part of this century. His nephew bearing the same name assumed control in 1844, and to him I am indebted for these brief notes. It has been impossible to separate the work of these potters, though the older pieces are evidently the work of the founder.

3013. Tea-bowl, irregular in shape. D. 5½ in. Grayish-drab clay. Rough surface, thick greenish glaze, mottled, running halfway down. *Fuji* (imp.). 1800

3014. Tea-jar. H. 2⅜ in. Dull reddish clay, thick greenish glaze, mottled. 1800

This tea-jar is placed here provisionally.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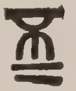

3015

3015. Vessel, in form of mythological hammer. D. 3⅜ in. Light fawn clay, brown underglaze, thick brown overglaze. *Fuji* (imp.). 1860

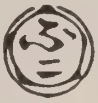
Gift of F. H. Bigelow.

3016–3021. Bowls, bottle, plate for offering, and comfit-bottle. 1870

3022. Wine-bottle. H. 5½ in. Light fawn clay, transparent glaze. Pine incised. 1878

This object appears much older, and illustrates the effect of constant use.

3023. Tea-bowl. D. 5 in. Metal rim. Fine brown clay, glistening olive-green glaze running into thick drops of light blue. 1880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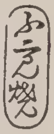
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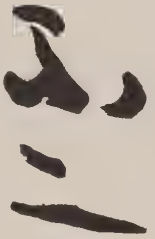
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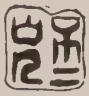
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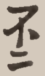

3027

3024–3029. Flower-holders, tea-pots, and bowl. 1880–1890

Nos. 3016 to 3027 are various marks of *Fuji*, with the exception of 3019, which is *Fujimi yaki*, and 3025, *Fuji Sanjin*.

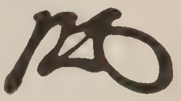
PROVINCE OF YAMASHIRO

Kyōto, — the capital of the Mikados for over a thousand years; the home of court nobles, of artists, poets and historians, and artisans of the highest skill, — what wonder that the refining influences of such an august assemblage should reflect itself in the character of the art hand-work of this centre! The potter's art here found its highest expression; and the names of Kōyetsu, Ninsei, Kichizayemon, and later Zengoro, Kenzan, Mokubei, Hōzan, Dōhachi, Rokubei, Kitei, and others are known throughout the empire, and some of these have a world-wide reputation. From this centre potters at various times in the past have been called to neighboring, as well as far-distant provinces, there to establish new ovens or to influence the work already established. The fame of the Kyōto potters led to a preservation of their family histories. Their essays were usually signed, and thus the identification and classification of Kyōto pottery is comparatively easy.

KŌYETSU (Case 34)

This potter was an amateur of the seventeenth century. His name is famous in the annals of Japanese potters. He made red Raku bowls and other objects used in the tea-ceremony, employing in some of these Shigaraki clay. His work is of extreme rarity.

3030. Tea-bowl. D. 4⅞ in. Massive and heavy. Hard light brown clay, thick light purplish-gray glaze, closely pitted, dull lustre.
Signed with a kakihan. 1600


3030

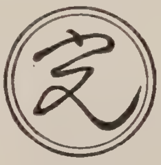
TAKAGAMINE (Case 34 and Plate XXIII. 3033)

Pottery, known under the name of Takagamine, was made by Honnami Kuchū, also known as Kōho. He was a son of the famous Kōyetsu, and became so skilful that he succeeded with credit to his father's work. He made incense-boxes of Shigaraki clay, and bowls which resemble Hagi. A number of marks were used by this potter, among which were *Kuchū*, incised, and *Kō* and *Akashi*, impressed.

3031. Cover rest (cylinder). H. 2 in. Modeled by hand. Yellowish-white clay, light glistening buff glaze, clouded. Rough surface.
Kō (imp.). 1630

3032. Incense-box. D. 2⅝ in. Modeled by hand. Light fawn clay, roughly cut, thin transparent glaze. Insect rudely modeled on cover. *Kuchū* (inc.). 1630

3033. Tea-bowl. D. 4⅞ in. Modeled by hand. Hard whitish-fawn clay, thin glistening iridescent wine-colored glaze running, exposing nearly white areas. *Kuchū* (inc.). 1630
Gift of John C. Bancroft.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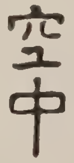
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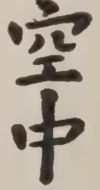

3033

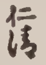
NINSEI (Case 33 and Plate XXIII. 3034, 3037, 3039, 3040)

Nonomura Seibei, son of Seiyemon, of Ninwaji village, stands foremost in the ranks of Japanese potters. His pseudonym was compounded from the first character of his birthplace, Ninwaji (some authorities state that he was born in Tamba), and the first character of his name, Seibei. Artists in Hizen claim the distinction of first decorating in vitrifiable enamels in 1650. The secrets of their methods, though well guarded, came into the possession of Ninsei, and through him to the knowledge of contemporary and subsequent potters who studied under him. Ninsei's influence so elevated the art in Kyōto that it became at that time, and has since remained, the keramic art centre of Japan. Early records vary as to whether Ninsei learned the rudiments of the art from Shōhaku, of Tosa, or imparted his knowledge to Shōhaku. The fact that Ninsei was active in 1680 is attested by evidences from other sources. Ninsei was a skilful painter as well, and in Japanese works is recorded as an artist with date of activity. There is also in the Weld collection, belonging to the Museum of Fine Arts, Boston, a kakemono with the signature of Ninsei identical in character to the *cachet* with which he signed his pottery. Ninsei established ovens in Seikanji, Otowa, Gobosatsu, and afterwards in Kiyomizu. The pottery made in Seikanji is said to have been signed with the mark *Sei* in square panel. Ninagawa refers this mark, and I think justly, to the Kiyomizu work, as the Seikanji pottery bears the full mark *Seikanji*. At these various ovens in and near Kyōto Ninsei freely imparted his methods, and, from that time to the present, imitations have been attempted bearing the forged mark *Ninsei*. Many of the earlier imitations are so excellent in quality and design that it seems lamentable that potters with so much skill should have concealed their names and buried their reputations under fraudulent essays. The collection herein catalogued contains nearly all the Ninagawa types of Ninsei. I am inclined to question the genuineness of a number of these; or, to state it in another way, if the Ninagawa types are genuine, then many other objects in the collection signed Ninsei are genuine, which is past belief.

The two marks usually ascribed to Ninsei are: first, the simple mark *Ninsei* without border; and second, the mark *Ninsei*, known as *Maku-in* (looped curtain). According to the work *Tōkikō*, this double loop over the mark does not represent a curtain, but is a contraction of the middle character Ōuchi-yama, which is also written *Omuro-yama*, at which place Ninsei at one time made pottery. In the same work is given a number of marks used by Ninsei, one being used on fire vessels made of Shigaraki clay, and others on pottery made at Iwakurayama, Omuro, and Seikanji. If this statement is correct, and I have serious doubts about it, then there are many forms of Ninsei supposed to be fraudulent which after all may prove to be genuine.

3034. TEA-BOWL. D. $4\frac{5}{8}$ in. Flaring sides, symmetrical. Fine light fawn clay, fine grayish-white glaze delicately crackled. Over-decoration of pinks in light green and red. *Ninsei* (imp.). 1650

Type Ninagawa. Part IV., Fig. 7.

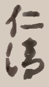


3034

3035. TEA-BOWL. D. $4\frac{1}{4}$ in. Fine drab clay, thick light straw glaze, slightly rough surface. Ornamental border in red, blue, green, and gold. *Ninsei* (imp.). 1650

3036. TEA-BOWL. D. $4\frac{7}{8}$ in. Rough light brown clay, transparent underglaze, golden-brown overglaze running. White granules in glaze. *Ninsei* (imp.). 1650

Type Ninagawa. Part IV., Fig. 13.



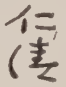
3036

3037. TEA-JAR. H. $3\frac{9}{16}$ in. Light gray-drab clay, thick white glaze, coarsely crackled. Around shoulder black glaze. *Ninsei* (inc.). 1650

Type Ninagawa. Part IV., Fig. 8.

3038. TEA-JAR. H. $3\frac{1}{2}$ in. Light drab clay, light brown glaze, with splashes of darker brown. *Ninsei* (imp.). 1650

Type Ninagawa. Part IV., Fig. 10.



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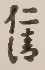
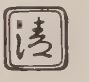


3038

3039. TEA-JAR. H. $2\frac{1}{2}$ in. Yellowish-white clay and glaze. Over-decoration of flowers, bamboo, temple, etc., in panels in green and blue enamels and black, touched with red and gold. Between panels is elaborate diaper in the same colors. *Sei* in square panel (imp.). 1650

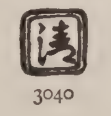
Type Ninagawa. Part IV., Fig. 6.



3039

3040. BOWL. D. $5\frac{1}{8}$ in. Fine fawn clay, grayish-white glaze. Rim of thick white glaze. Over-decoration of rocks, trees, etc., in light green and thick blue enamels and red and black. Obverse side, pinks and grass in pale blue underglaze. Strong spiral mark on bottom. *Sei* in square panel (imp.). 1650

Mark and decoration identical with the Ninagawa type No. 3039, the only other specimen I have ever seen.



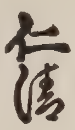
3040

3041. Incense-box (rabbit). H. 1⅜ in. Very light fawn clay, grayish-white glaze. Unsigned. If genuine, an exceedingly interesting piece. 1650

Type Ninagawa. Part IV., Fig. 5.

3042. Bowl. *Ninsei* (imp.). 1650

3043. Bowl. D. 4¾ in. Very light fawn clay, grayish-white glaze, strongly crackled. Brush fence, and pinks in black, blue, red, and gold. *Kiyo* (imp.). Extremely rare mark of Ninsei. 1650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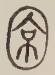
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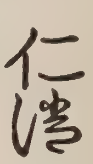
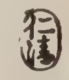

3044

3044. Jar, wide mouth. H. 8¼ in. Fine light fawn clay, fine yellowish-white glaze. Bands of scrolls in light green near rim, pendent from which are beads and tassels in black, red, green, blue, and gold. *Ninsei* (imp.). 1650

3045. Bowl. D. 5⅜ in. Side cut and lapped. Light drab clay, light gray-drab glaze. Decoration of bamboo fence and chrysanthemums in black. Unsigned. 1650


3046

3046. Tea-jar, double gourd-shaped. H. 2⅞ in. Light gray-drab clay, mottled light brown glaze, with dark brown overglaze, blistered around neck. *Ninsei* (imp.). 1650

Type Ninagawa. Part IV., Fig. 2.

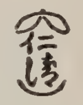
This object is evidently a reject.

3047. Box (bivalve shell). L. 4½ in. Light fawn clay, very thick light fawn glaze. New moon in silver, clouds in gold. Outline of waves in dark gray.
Ninsei (imp.). 1660

Type Ninagawa. Part IV., Fig. 14.

3048. Box. H. 1¾ in. Hard gray-drab clay, cold light gray glaze. Decoration of scrolls, etc., deeply incised. *Ninsei* (imp.). 1660

Type Ninagawa. Part IV., Fig. 9.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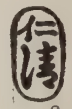
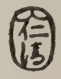

3048

3049. Incense-box, in form of lacquer tea-jar. H. 2⅞ in. Fine light gray clay, hard smooth grayish-white glaze. Two bands of ornamental circles in green, red, and light purple, outlined in gold. *Ninsei* (imp.). 1660

Gift of Michitaro Hisa.

A very curious piece.

3050. Bowl. D. $5\frac{3}{16}$ in. *Ninsei* (imp.). 1660

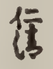

3050

3051. Bowl. D. 4⅝ in. Fine gray-drab clay, thin light brown glaze, without lustre, with rich golden-brown, dark brown and bluish overglaze in splashes running from rim. Plum blossoms and spots in white glaze crackled. *Ninsei* (imp.). 1660

3052–3062. Incense-boxes, tea-jars, bowl, etc., signed and unsigned, attributed to Ninsei.

3063. Tea-bowl. D. 5 in. Fine gray-drab clay, fine black iridescent glaze with tent screens in white glaze. *Ninsei* (imp.). 1660

Gift of Denman W. Ross.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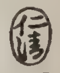

3058

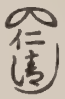
3064. Tea-bowl. D. 5⅛ in. Rough brown clay, brown underglaze, darker brown overglaze nearly concealed by light blue and white glaze running in fine threads. *Ninsei* (imp.).

Gift of W. S. Bigelow. 1660

3065. Tea-bowl. D. 4¾ in. Fine brown clay, transparent underglaze nearly concealed by light fawn and bluish overglaze running. *Ninsei* (imp.). 1660
Gift of Geo. W. Wales.

3066–3068. Incense-boxes (kingfisher and goose) and bowl, attributed to Ninsei.

3069. Bowl-like plate. D. 6¾ in. Thick and heavy. Wavy rim. Brown clay, drab underglaze, thick cream-white overglaze, coarsely crackled. Outside, splash of thick light green overglaze. Inside, rough landscape in bluish-black. Two leaves of Paulownia and stems in relief, moulded and applied inside the bowl. Basal ring, coarsely notched. *Ninsei* (imp.). 1660
If this is genuine it represents Ninsei's work in Kiyomizu.
Gift of W. S. Bigelow.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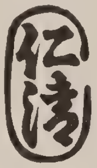
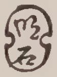

3069

3070–3082. Various pieces, signed *Ninsei*, representing fraudulent essays.

AKASHI (Case 33)

The following piece was identified by Ninagawa as the early work of Seisuke while still with Ninsei. It is so strangely unlike the Kyōto pottery of that period that I should have been inclined to catalogue it with the Akashi pottery of Harima (see p. 150), though Ninagawa may have had records showing that this particular piece was made by Seisuke at that time.

3083. Bucket-shaped vessel. H. 3½ in. Thick walls. Hard light grayish-drab clay with light red tinge, thick yellowish glaze. Over-decoration of scrolls, splashes, etc., in bright red, green, and black, roughly drawn. *Akashi* (imp.). 1680
This form of mark is extremely rare.

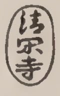

3083

SEIKANJI (Case 33)

In 1670, under the direction of Ninsei and Kuhei, brocade-decorated pottery was made in the Seikanji oven. The work was refined in form and decoration, and is extremely rare.

3084. Cake-dish, deep scalloped edge. D. 7½ in. Fine light drab clay, grayish-white glaze, strongly crackled. Over-decoration of chrysanthemums inside in red, green, blue, and gold. Basal ring perforated with double gourd-shaped decoration. *Seikanji* (imp.). 1670

3085. Bowl. D. 4⅛ in. Fine light drab clay, transparent glaze with grayish areas. Prawn in olive-brown. *Seikanji* (imp.). 1670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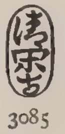
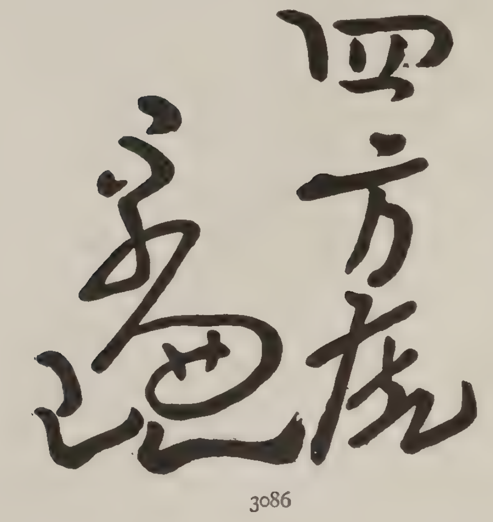

3085

SŌHEN (Case 33)

The potter, Sōhen, was a master of the tea-ceremony. He made a soft faïence with dead black glaze. His work was considered quaint and tasteful. Sōhen was a pupil of Sotan in 1660. At one time he baked in Ninsei's oven.

3086. Jar, square, with round corners. H. 6¼ in. Moulded by hand. Soft light clay, thin greenish underglaze, lustrous black overglaze covering entire surface. Scrolls, lines, and characters broadly incised. Inside, thin greenish glaze. *Shihō an Sōhen* (inc.). 1660
Type Ninagawa. Part IV., Fig. 33.



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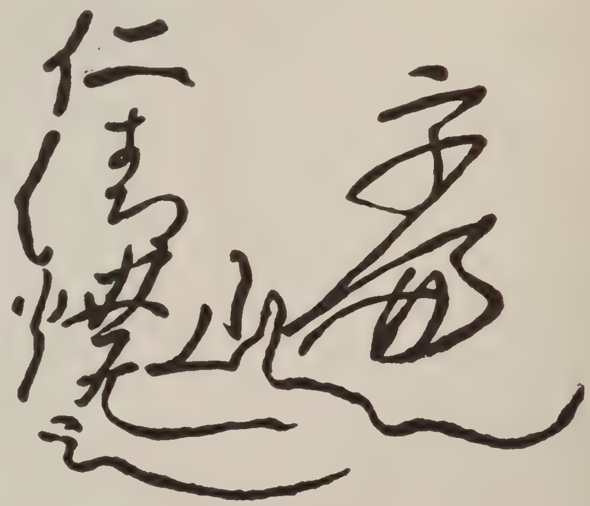


3087

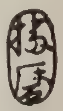
3087. Jar, similar in form and decoration to last. H. 6 in. Gray clay, thin greenish underglaze, dull black overglaze covering entire surface inside and out except bottom of cover, which is unglazed. *Sōhenzan Ninsei kore wo yaku* (inc.). 1660

3088. Incense-box, Hotei with bag, in relief. D. 3 in. Light red Raku clay, thick red Raku glaze with greenish areas above and below. Coarsely crackled.
Shihō an Sōhen written in red lacquer on inside of cover. 1660

HARIMA (Case 33)

A potter, under the pseudonym of Tsujii Harima, made pottery in the early part of the eighteenth century. His work consisted chiefly of fire-vessels and incense-boxes. The pieces were signed with the impressed mark *Harima*, and are extremely rare.

3089. Incense-box (quail). L. 3¼ in. Outside, red lacquer gilded. Inside, rich black lacquer. Bottom, inside, light green glaze. Feathers of bird beautifully cut. *Harima* (imp.). 1720



3089

TSUJII HARIMA (Case 33)

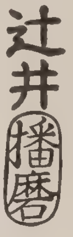
The successor of Harima continued in the same work, but signed his pieces *Tsujii Harima*. His pottery, though more pretentious, is considered inferior. The mark is rare.

3090. Incense-box (bird). L. 3¾ in. Very light fawn clay, pale-yellow glaze. Wings, head, and tail light red. *Tsujii Harima* (imp.). 1780

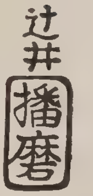
3091. Incense-box (badger, draped). H. 2½ in. Very light fawn clay, purplish-brown glaze, face white. Inside, transparent glaze with tinge of green. *Tsujii Harima* (imp.). 1780

3092. Cup-rest. D. 5⅜ in. Dull brown clay, grayish-green glaze. Circles, stars, etc., in white Mishima. Two bands of thick white glaze with blue clouds and cranes. *Tsujii Harima* (imp.). 1780

3093. Wine-bottle. H. 10 in. Gray-drab clay, grayish glaze strongly crackled. Surface coarsely covered with scrolls in thick blue enamel. *Tsujii Harima* (imp.). 1780



3090



3093

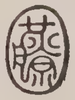
FUJI (Case 33)

A floral decorated pottery with light glaze like old Kiyomizu bears the impressed mark of *Fuji.* The pieces were evidently made in the early part of the last century, and indicate the work of a refined artist and a professional potter. The influence is strongly Ninsei.

3094. Bowl. D. 5⅛ in. Gray-drab clay, very light grayish-drab glaze. Over-decoration of iris in grayish-blue, green, and red. Strongly turned. *Fuji* (imp.). 1700

3095. Incense-burner. H. 2⅛ in. Grayish-yellow clay and glaze. Brush fence, and flowers in light green and light blue enamels, touched with red and gold. Inturned rim with ornamental border in light blue and red touched with gold. *Fuji* (imp.). 1700

3096. Wine-bottle, double gourd-shaped. H. 8 in. Drab clay, yellowish-fawn glaze coarsely crackled. At base band of rich green glaze. Elaborate decoration of flowers, scrolls, figures, drum, etc., in blue and green enamels with red and gold. *Fuji* (imp.). 1700

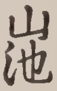


3096

YAMAKE (Case 28)

A wine-bottle with beautiful decoration bears the mark *Yamake.* No information as to maker or date is at hand. It is recognized by the Japanese as old Kiyomizu. It shows strong Ninsei influence.

3097. Wine-bottle. H. 7⅝ in. Fine fawn clay, very light fawn glaze. Flowers, birds, pine-tree, etc., in green and dark blue enamels, shaded with red and gold. *Yamake* (imp.). 1700

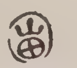


3097

YAMADA (Case 28)

A long-necked flower-holder, richly decorated, bearing the mark *Yamada,* belongs to the old Kiyomizu type, and may be related to No. 3097.

3098. Flower-holder, square, gracefully tapering to slender neck. H. 8¼ in. Fawn clay, light fawn glaze. Iris and other flowers in dark blue and green enamels shaded with gold. Vigorously drawn. *Yamada* (imp.). 1700



3098

AWATA (Case 27 and Plate XX. 3100, 3101)

Typical Awata was first made in Awata district, Kyōto. The early pieces are not signed. They are grayish in color and undecorated. Specimens of early Awata reveal in the glaze under an ordinary lens air bubbles closely crowded together. Decorated Awata appeared in 1620, and much of the early work is attributed to Ninsei. The mark *Awata* first appeared at this time, and this mark has been used since by various Awata potters unaccompanied by their own signatures.

3099. Flower-holder, in form of three sections of bamboo of different lengths, adhering, with modeled plum-blossoms in front. H. 3⅞ in. Grayish-white clay and glaze strongly crackled. 1600

Ninagawa regarded this as the earliest Awata.

3100. Covered bowl. D. 4¼ in. Very light fawn clay, light gray glaze coarsely crackled. Pine and plum in dark gray and pale blue, continuous on cover. 1620

Type Ninagawa. Part IV., Fig. 17.

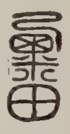
3101. Tea-jar. H. 3¼ in. Fawn clay, thick grayish-fawn glaze, coarsely crackled. Brocade decoration in red and gold about shoulder. On side, fence in black and convolvulus in blue and green enamels touched with gold. 1620

Type Ninagawa. Part IV., Fig. 18.

3102. Wine-bottle. H. 7 in. Very fine, light gray-drab clay, light grayish-fawn glaze. Vigorous decoration of flowers and leaves in dull blue and dull gray, nearly black in some portions. *Awata* (imp.). 1665

3103. Jar. H. 7⅜ in. Coarse grayish-drab clay, with large area tinged with fawn. Coarse white granules in clay. Outside, unglazed. Inside, transparent glaze.
Awata (imp.). 1665

3104. Box, double gourd-shaped. H. 2⅜ in. Very light fawn clay, nearly white glaze. Circular panels containing figures, birds, etc., with lattice work between in dark blue. An exquisite example. 1680

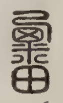

3103

3105. Bowl. D. 4¼ in. Very light grayish clay and glaze. Plum-tree and blossoms and pine in thick bright blue and light green enamels with red flowers, touched with gold. 1680

3106. Dish. D. 3⅞ in. Sides obliquely fluted and rim scalloped. Pale Japanese yellow clay and glaze. Radiating figures in brown and blue. *Awata* (imp.). 1680

3107–3116. Cake-dishes, bowls, wine-bottles, etc. 1680–1780

3117. Bowl. D. 4¾ in. Very light gray-drab clay, and glaze strongly crackled. Tokugawa crest and pink in blue and olive-brown.
Awata (imp.). 1780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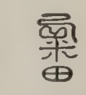
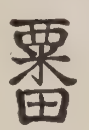

3117

3118. Bowl, slightly irregular. D. 4¾ in. Light fawn clay and glaze. Vigorous drawing of house roof and bamboo in gray, black, and light brown. Obscure designs in gold nearly erased. *Awata* (imp.). 1780

3119–3125. Various forms of Awata. 1780–1800

3126. Cylindrical flower-vase. H. 10 in. Fawn clay, dull reddish-brown glaze. Stone lantern and formal designs of rock in thick white slip tinted with various shades of brown and pale green touched with dull blue and black. Inside, transparent glaze. Unique form. *Awata* (imp.). 1800


3126

3127. Wine-bottle. H. 7⅞ in. Similar to last. 1800

3128. Cup, egg-shaped. D. 2¼ in. Fine reddish clay. Persian design on unglazed surface in thick white slip, coarsely crackled. Design glazed in blue, bright yellow, deep purple, pale green and bright red enamels. 1800

An exceedingly rare form.

3129–3138. Wine-bottles, tea-pots, and bowls. 1800–1850

3139. Bowl. D. $4\frac{5}{16}$ in. Japanese yellow clay and glaze with grayish area. Acorns and leaves in brown inside and out. 1850

Gift of John Green.

3140. Tea-pot. D. 2¼ in. Very light fawn clay, Japanese yellow glaze. Crests in olive-brown. A most delicate piece of work. 1850

3141. Wine-bottle, oviform. D. 4⅝ in. Japanese yellow clay and glaze. Rough sketch of figures in white, bright blue, and purplish brown. 1850

3142. Bowl, delicately turned. D. 3⅞ in. Light grayish clay and glaze. 1850

Type Ninagawa. Unpublished plate.

3143*. Wine-cup. D. 2⅝ in. *Himuro Awata Riōundō sei* (written). 1860

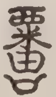
3144, 3145. Wine-bottle and covered bowl. 1860

AWATA GUCHI (Case 27)

This pottery was first made in the seventeenth century, a little later than the first Awata. Early pieces resemble the transparent glazed pottery of Fukakusa.

3146. Bowl. D. 4⅝ in. Japanese yellow clay and glaze. The seven jewels in blue and brown. Basal ring notched. *Awata Guchi* (imp.). 1750

An exceedingly rare mark.

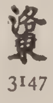

3146

RAKUTŌ (Case 28)

Allusions are made to the mark Rakutō, in Ninagawa's classical work and in other books on the subject, as occurring on early pieces of Awata. The mark has been ascribed to Ninsei; but, though near the time of Ninsei, it was used by another potter who baked in Awata, and who used the characters *Rakutō.* Whether the signature was used by Ninsei or his contemporaries has not been definitely ascertained. The mark is extremely rare, and the Museum is greatly indebted to Mrs. Henrietta Page for the single specimen in the collection.

3147. Flower-pot, rectangular. L. 9⅜ in. Japanese yellow clay and glaze. Wide border of zigzag lines in green and blue enamel. Rich decoration of pine in green and blue enamels and gold. *Rakutō* (imp.). 1660

Gift of Mrs. Henrietta Page.


3147

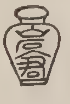
IWAKURAYAMA (Case 27 and Plate XX. 3148)

The first maker of this pottery was an apprentice of Ninsei, and the work dates back over two hundred years. After this a potter named Kinkōzan made a new kind of pottery, using the mark *Iwakurayama.* Iwakura is about four miles northeast of Kyōto. In the middle of the eighteenth century the pottery was moved to Awata district, since which time the most delicate of Awata pottery has been made bearing the impressed mark *Iwakurayama.*

3148. Cake-bowl. D. 4⅝ in. Rim with five deep scallops. Light gray clay and glaze. Outside, brown circles enclosing flowers in light blue. Inside, formal design of petals in brown and blue corresponding to scalloped rim. 1675
Type Ninagawa. Part V., Fig. 1.

3149. Bowl, elongate oval. D. 5⅝ in. Gray-drab clay, yellowish-gray glaze, basket design in brown. *Iwakura* (imp.). 1700

3150. Incense-burner. D. 2¾ in. Yellowish-white clay and glaze. Band of diaper in black, touched with gold. Inturned rim with design in light green enamel, touched with gold. *Iwakura* (imp.). 1700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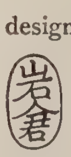
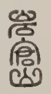

3150

3151. Fire-vessel. D. 4¼ in. Fine fawn clay, very light fawn glaze clouded. Under decoration of chrysanthemums in blue and green. *Iwakurayama* (imp.). 1750

3152. Tea-bowl. D. 4⅝ in. Fawn clay, grayish-fawn glaze. Straw and pine decoration in brown. *Iwakurayama Ippo* (imp.). 1800

3153. Wine-bottle, slender gourd-shaped. H. 7⅜ in. Light gray clay and glaze. Vine in brown and blue. *Iwakurayama* (imp.). 1825

3154. Beaker. D. 4¼ in. Fawn clay, Japanese yellow glaze. Blossoms in white slip, tinted with green, brown, and gold. Maple leaves in many colors inside and out. *Iwakurayama* (imp.). 1825
Type Ninagawa. Part V., Fig. 2.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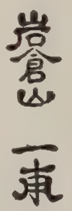
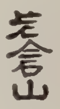

3152

3155. Plate. D. 6¼ in. Awata clay and glaze, strongly crackled. Equisetum in brown. *Iwakurayama* (imp.). 1825

3156. Jar, swelling sides. H. 4⅛ in. Fine light reddish-fawn clay, dark drab glaze, strongly crackled. Encircling lines, stars, circles, etc., impressed in white Mishima around upper portion. *Iwakurayama* (imp.). 1830

3157. Bowl. D. 3⅝ in. Fawn clay, dead brown surface, scrolls in blue, green, and straw enamels outlined in yellowish-white. Inside, yellowish-white glaze. *Iwakurayama* (imp.). 1840


3157

HŌZAN (Case 27 and Plate XX. 3176)

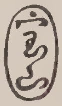
Ninagawa in manuscript says that the founder of this family was Bunzo, and that he came from Ōmi in the middle of the seventeenth century. At various times the family have used the marks *Akashi, Asahimine,* and *Taihei Hōzan.* The family have also imitated Ninsei, Iwakurayama, Gobosatsu, and Awata, using these various marks. According to the same authority the eleventh generation was living in 1880. Pottery bearing the marks *Taihei* and *Taihei Hōzan* would never be recognized as Awata

Hōzan. Asahimine is even more unlike. The above-mentioned kinds vary greatly in their age, and it is possible that some of the Bunzo generations made pottery on their own account. Until further information is obtained Taihei Hōzan will be considered under Hōzan, while Asahimine will be separated. Pottery bearing the mark of *Hōzan* exceeds all other Awata pottery in originality, diversity, and beauty. It is said that the family originated the curious arabesque pattern in thick enamels of blue with ground colors of white and yellow on an unglazed surface. In pottery signed *Tsujii Harima,* however, this kind of decoration was anticipated by a hundred years. If Hōzan revived the art it was promptly imitated by all the Awata potters.

3158. Wine-bottle, canteen form. H. 5¾ in. Two looped handles. Dark drab clay, greenish-fawn glaze. Design of figure, trees, etc., moulded in high relief on each side.
Hōzan (imp.). 1700

3159. Bowl. D. 3¾ in. Light Japanese yellow clay, grayish-yellow glaze. Running brook and irises in gold. *Hōzan* (imp.). 1720

3160. Cake-dish. D. 7¼ in. Coarse gray-drab clay, thin transparent glaze. Inside, two children in white and brown.
Hōzan (imp.). 1780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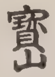
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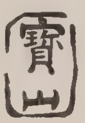
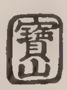

3160

3161. Wine-bottle (cat). H. 6⅝ in. Fawn clay, thick yellowish-white glaze, clouded with rich brown stains. *Hōzan* (imp.). 1780

3162. Pot for sake, with bail. H. 6⅝ in. Fine fawn clay, light fawn glaze, coarsely crackled. Bamboo and plum in brown, white, and blue. 1800
Gift of Mrs. E. F. Fenollosa.

3163–3175. Various forms, illustrating the versatility of the family, bearing the mark *Hōzan.* 1800–1850

3176. Cake-dish. D. 4¼ in. Japanese yellow clay with buff stain, elaborate scroll in dark blue enamel. Inside, Awata glaze.
Hōzan (imp.). 1850
Type Ninagawa. Part IV., Fig. 20.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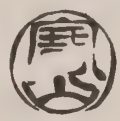
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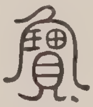
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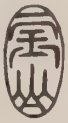
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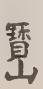

3176

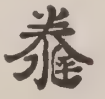
3177. Flower-vase, with elephant handles. H. 8⅞ in. Identical with last in clay and decoration. Unsigned. 1850
Gift of W. S. Bigelow.

3178. Wine-bottle. H. 6¼ in. Body octagonal, neck square. Yellowish-white clay and glaze, with splash of olive-green overglaze. Rude designs in brown and blue.
Hōzan tsukuru (imp.). 1860

3180. Netsuke, in form of Daruma, carved by hand. H. 1⅜ in. Gray-drab clay, light grayish-yellow glaze. *Taihei* (imp.). 1800

3181. Tea-pot. D. 2½ in. Thin walls, light brown clay, unglazed. Wavy lines incised. *Hōzan* and *Taihei* (imp.). 1800

3182. Tea-pot. D. 2½ in. Light brown clay unglazed.
Hōzan and *Taihei* (imp.). Last three in Case 34. 1800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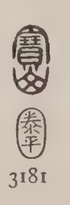
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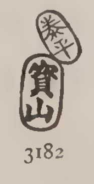

3182

GOBOSATSU (Mizoro) (Case 27)

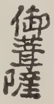
This pottery was first made near Mizoro pond. The clay and glaze are similar to Awata, but the clay is heavier and the glaze more coarsely crackled. In the latter half of the seventeenth century the oven was moved to Awata, and the mark *Gobosatsu* was used. It is said that the oven was established by Gensuke, a pupil of Ninsei. Later pieces bearing the mark *Gobosatsu* are said to have been made by Hōzan. Old pieces are very rare.

3183. Bowl. D. 4 11/16 in. Rather thick and heavy. Light gray-drab clay, yellowish-white glaze, straw and pine decoration in brown and gray. 1680

3184. Deep bowl, sides flattened. D. 4¼ in. Light brown clay, grayish-white glaze. Pine in blue and green enamels, bamboo teaspoon in blue enamel, and tea-stirrer in greenish-gray. *Gobosatsu* (imp.). 1680

A remarkable specimen.

3185. Cake-dish, sides flattened and scalloped. D. 5 in. Perforations in form of petals. Light fawn clay, grayish-yellow glaze. Inside pine in brown and gray. *Gobosatsu* (imp.). 1680



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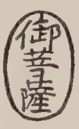

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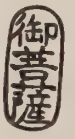

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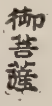

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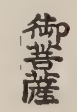
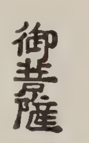


3193

3186–3195. Scalloped cake-dishes, bowls, etc., ranging from 1700 to 1840, with mark of *Gobosatsu* (imp.), with the exception of 3194, which is *Mizoro yaki* and kakihan (written).

3196*. Bowl. D. 4 in. Fawn clay, grayish-fawn glaze. Gourd and vine in brown. *Gobosatsu* (imp.). 1840

Gift of John Green.



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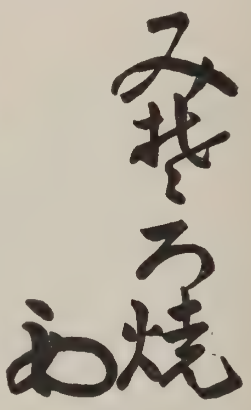


3194

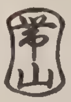
TAIZAN (Case 27)

The first generation of this famous family was one Takahashi Tōkurō, who came from Ōmi, and built an oven in Awata in 1673. The second generation was known as Yohei, and this family name remained in all the subsequent generations. Yohei's work consisted of tea-utensils only; the third generation made tea and wine utensils; the fourth generation (1789–92) first used dark blue glaze; the fifth generation (1804–1817) made blue pottery vases for the Imperial household; the sixth generation (1830–38) introduced a regular style of painting for decoration. He was a friend of the famous artists of that time, among whom were Keibun and Toyohiko. The work *Tōki Shōshi*, from which the above information has been derived, also mentions the seventh, eighth, and ninth generations. Ninagawa says that the mark *Taizan* was first used in 1760. A variety of marks are seen on the pottery, but it has been impossible to subdivide them according to different families. The pottery shows great refinement and skill.

3197. Handled wine-bottle. H. 6⅛ in. Thick and heavy. Light brown clay, deep purplish-blue glaze, mottled. *Taizan* (imp.). 1800

3198. Drum-shaped object. H. 3¾ in. Light fawn clay and glaze. Imperial crest, pine and maple leaves in brown and light blue. *Taizan* (imp.). 1840

3199. Wine-bottle for offering. H. 5⅝ in. Light grayish-drab clay unglazed. *Taizan* (imp.). 1840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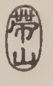
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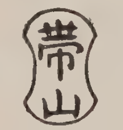
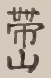

3200

3200. Bowl. D. 3¾ in. Light grayish-drab clay. Scrolls in green, deep blue, and yellowish enamels on unglazed surface. Inside, yellowish-white glaze. *Taizan* (imp.). 1850

3201–3206. Wine-bottles, bowls, etc., all signed with the impressed mark *Taizan.* 1850–1860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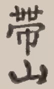
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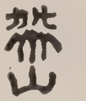

3206

KINKŌZAN (Case 27)

The family of which the modern Kinkōzan is a representative began work in Iwakurayama, and afterwards moved to Awata, and for the first time used the signature *Kinkōzan.* Another account says that the first generation was represented by Kobayashi Tokuyemon, who worked in Awata in 1646. The early work departed from typical Awata models, and a variety of forms, glazes, and decorations were made. The small bowls and jars with rich dark brown overglaze, and the light brown glazes with light decoration were particularly rich, and these were among the chef-d'œuvres of the family seventy years ago. In 1877, or thereabouts, the representative of the family, Sōbei Kinkōzan, with a large staff of crude potters and decorators, flooded the foreign market with profusely decorated Awata, signed with the painted mark *Kinkōzan* in red.

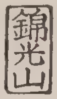
3207. Fire-vessel. H. 3⅝ in. Light gray-drab clay, white glaze. Bamboo grove in blue. Characters in brown. *Kinkōzan* (imp.). Decoration and poem signed *Kenzan.* 1780

Type Ninagawa. Part IV., Fig. 21.

3208. Fire-vessel. H. 4⅛ in. Gray-drab clay, yellowish-white glaze. Over-decoration of formal scrolls and flowers in blue and red. *Kinkōzan* (imp.). 1780

3209. Bowl. D. 4 in. Fawn clay, light grayish glaze. Pine in black and blue. *Kinkōzan* (imp.). 1800

3210. Tea-pot. D. 6⅛ in. White clay, yellowish-white glaze, over-decorations of scrolls, flowers, diaper, etc., in red. *Kinkōzan* (imp.). 1800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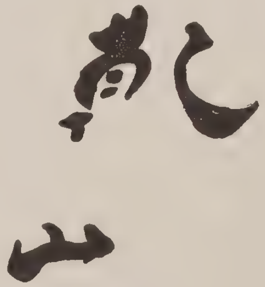
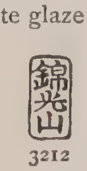

3207

3211. Bowl. D. 4½ in. Fawn clay, dark drab underglaze, large area of yellowish-white overglaze upon which are waves and grass in blue and brown. Inside, yellowish-white glaze coarsely crackled. *Kinkōzan* (imp.). 1820

Type Ninagawa. Part VII., Fig. 18.

3212. Shallow bowl. D. 5¾ in. Drab clay, purplish-black underglaze, dull light brown overglaze. *Kinkōzan* (imp.). 1820


3212

3213. Bowl. D. 4⅛ in. Whitish-yellow clay and glaze, lustrous deep chestnut-brown overglaze. Unsigned. 1820

Type Ninagawa. Part VII., Fig. 17.

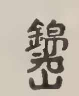
3214. Jar. H. 6½ in. Four looped handles. Clay and glaze similar to last. 1820

3215–3222. Cake-dish, bowls, wine-bottle, etc. 1830–1865

All the above are signed *Kinkōzan.*

3223.* Hanging fan-holder. *Suga Sōbei* (imp.).

This is one of the Kinkōzan generations.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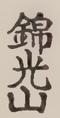

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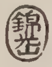
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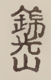
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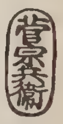

3223

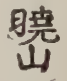
GIŌZAN (Case 27)

Pottery strongly resembling Awata is said to have been made in Fukakusa in the early part of this century.

3224. Bowl. D. 3½ in. Light brown clay. Elaborate scrolls and formal flowers in green and yellowish enamel with yellowish-white outlines. Inside, Japanese yellow glaze. *Giōzan* (imp.). 1820

3225. Fire-vessel. H. 3⅛ in. Light fawn clay. Elaborate scrolls in deep blue, light green, and yellowish enamels, with flowers outlined in yellowish-white. *Giōzan* (imp.). 1820

3226. Bowl. D. 4¾ in. Japanese yellow clay, light grayish-yellow glaze. Pine and straw decoration in blue and green enamel touched with red and gold. *Giōzan* (imp.). 1830

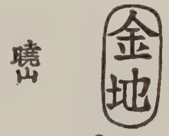


3226

3227. Bowl. D. 4 in. Fawn clay, olive-grayish underglaze, yellowish-white overglaze, running in long oblique streams with splashes of green. Inside, yellowish-white glaze strongly crackled. High basal ring. *Giōzan* (imp.). 1840

3228. Bowl. D. 4$\frac{3}{16}$ in. Gray-drab clay, rich brown glaze strongly mottled. *Giōzan* and *Kinji* (imp.). 1850

3229. Tea-pot. D. 2⅝ in. Moulded. Light brown clay unglazed. Bamboo and inscription, vigorously incised. *Giōzan tsukuru* (inc.). 1850



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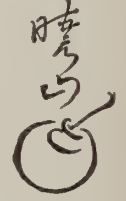

3229

BIZAN (Case 27 and Plate XX. 3232)

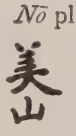
Bizan was born in Kanazawa, Kaga, and was the son of a wealthy rice merchant. He showed great fondness for *Utai,* a certain school of music. He was also fond of painting, and, coming to Kyōto, became the pupil of Teibio, a Kyōto artist, and studied the art of painting *Nō* figures. He began decorating Awata tea-pots, and finally learned the art of pottery-making. His figures of *Nō* were considered very accurate. He died in 1862 at the age of fifty-eight. This record was given to Mr. Bunkiō Matsuki by Heijiro Takeda, the only apprentice of Bizan. Takeda, whose pseudonym is Tojiyoku, is now sixty-two years old, and is working at Kinkōzan's oven. There was a successor to Bizan, but his work is not specially recognized.

3230. Jar, bell-shaped. H. 5½ in. Gray-drab clay, light grayish-drab glaze. Circles, lines, etc., and characters in olive-brown. At base, band of brown glaze. *Bizan* (imp.).

Unique form. 1850

3231. Shallow covered vessel. D. 6⅝ in. Japanese yellow clay and glaze. *Nō* players in various colored enamels, touched with gold. *Bizan* (imp.). 1850

3232–3234. Wine-bottles, wine-cups and rest, etc., all signed. 1850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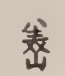

3233

TANZAN (Case 27 and Plate XX. 3236)

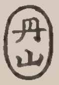
Kishimoto, a native of Tango, learned the potter's art in Settsu and afterwards studied in Tamba. In 1846 he came to Awata district in Kyōto and made pottery after Kiyomizu models. In 1849 he began the making of typical Awata pottery, and in 1869 assumed the name of Tanzan. In 1872 he secured a decorator of some skill and entered into competition with other Awata potters in making pieces with showy decoration for the foreign market. (The work *Tōki Shōshi* mentions two generations: the first, Tanzan Seikai, and the second, Tanzan Rokuzo.) The early pieces bearing the mark *Tanzan* are the best, and are very rare.

3236. Wine-bottle. H. 6 in. Body polygonal, neck square. Brown clay, white glaze pitted. Flowers in dark blue. *Tanzan* (written). 1870

3237. Cup. D. 2⅜ in. Dark drab clay and glaze, splash of yellowish-white overglaze with maple leaves in red. 1870 *Tanzan* (written).

This piece has been made from a flat piece of clay folded and pinched together. Basal ring applied.

3238. Leaf-shaped dish. L. 6½ in. Light gray-drab clay, with thin opaque brown glaze. Under side, scrolls in white slip and blue enamel. Inside, chrysanthemums and scrolls in green, yellow, and light purple enamels, outlined in white slip. *Tanzan* (imp.). 1870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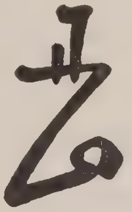
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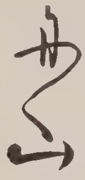

3237

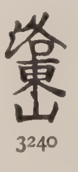
RAKUTŌZAN (Case 27)

Rakutōzan is a poetic name for the eastern part of Kyōto. Higashiyama is the Japanese equivalent. Whether this name is the pseudonym of some potter, or whether various potters signed their work with this poetic name has not been ascertained. Certainly the pieces vary greatly in their quality and character. Until further information is obtained, pieces bearing this mark will be considered under the above title. The pottery has no relation to the piece already catalogued under Rakutō.

3239. Sake-pot. D. 5¾ in. Gray-drab clay, dead dark purplish-brown surface. Garden, mounds, and lantern in white slip, glazed with blue, green, and ochre. *Rakutōzan* (imp.). 1800

3240. Wine-bottle. H. 6⅞ in. Light gray-fawn clay, lustrous yellowish-white glaze. Landscape and tree in light blue. *Rakutōzan* (imp.). 1800

3241. Flower-vase, elephant handles. H. 8⅜ in. Fawn clay, dull dark surface. Scrolls, clouds, dragon, etc., in dark blue, green and straw enamel and white. *Rakutōzan* (imp.). 1800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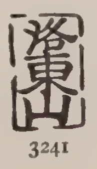
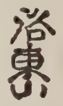

3241

3242. FLOWER-VASE, gourd-shaped, two knobs on shoulder. H. 6¾ in. Gray-drab clay, very roughened surface; dark brown glaze with splash of light blue overglaze running in thick drops. *Rakutōzan* (imp.). 1800



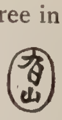
3242

YŪZAN (Case 27)

A bowl and a cup, evidently Awata, bearing in the one case an impressed, and in the other a written mark of *Yūzan*, have been made within thirty years. No information is at hand as to the potter or oven.

3243. BOWL. D. 4⅛ in. Gray clay, light gray glaze. Cats playing battledoor and shuttlecock in olive-brown touched with red, green, and gold. *Yūzan* (written in blue). 1860

3244. TEA-CUP. D. 2⅞ in. Fine Japanese yellow clay, yellowish-white glaze. Plum-tree in bluish-black with bright green leaves, blossoms in white slip touched with red and gold. *Yūzan* (written in red). 1860

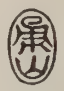


3244

KŌZAN (Case 27)

A piece, evidently Awata, bears the impressed mark *Kōzan*. Nothing is known about the potter.

3245. SHALLOW BOWL. D. 6¼ in. Japanese yellow clay and glaze. Inside, turtle, crane, pine, etc., in brown and blue. *Kōzan* (imp.). 1820



3245

TOKUBEI

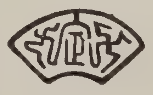
A flower-holder in form of tree trunk modeled by hand has the incised mark *Awata Guchi Tokubei*, etc. It is without merit.

3246*. FLOWER-HOLDER. H. 4½ in. Tree trunk, flowers, and leaves in high relief modeled by hand. Soft buff clay, dark surface unglazed. Flower white glaze, leaves green glaze. *Awata Guchi Tokubei tsukuru. Kayei jū kiki San-gatsu* (inc.). 1853

SADA (Case 28)

A globular bottle with fawn glaze and bright decoration bears the mark of *Sada* in a fan-shaped panel. It has an age of one hundred years or more.

3247. WINE-BOTTLE, globular. H. 4⅛ in. Drab clay, fawn glaze. Flowers and leaves, band of diaper, etc., in green, blue, and purple enamels, with seal-brown, red, and gold. *Sada* (imp.). 1800



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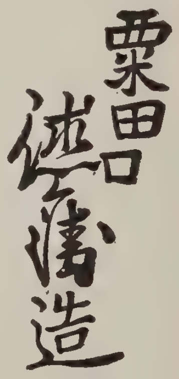


3246

KIYOMIZU

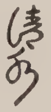
This is a general name for pottery made in Kiyomizu district, Kyōto. Some of the pottery bears the definite mark *Kiyomizu*, other pieces have the single character *Kiyo*, and many others are unsigned. So far as possible the Japanese dictum has been followed, and all pieces identified as Kiyomizu, unless otherwise assigned, are here catalogued together. Some of these may possibly have been made by well-known Kiyomizu potters who left their pieces unsigned, others are by obscure potters of whom there are no records available.

3248 (Case 31). Wine-holder, six-sided. H. 8 in. Ears for bail. Fine fawn clay, rich white glaze, strongly crackled. Conventional design of clouds, mountain, figures, pine, etc., in rich, dark, and light blue. 1600

3249. Wine-bottle, square, with pottery stopper. H. 10½ in. Fawn clay, thick white glaze deeply stained. Landscape, figures, poems, etc., in blue. On shoulder, scrolls in green with blue interspaces. Glaze scaling. 1600

3250 (Case 28). Bowl. D. 4¾ in. Brownish clay, showing nearly black surface, light gray glaze. Dim sketch of landscape in pale blue. *Kiyomizu* (imp.). 1600

3251. Beaker, lower part cut in hexagon. D. 4¼ in. Gray-drab clay, dull underglaze, clear white overglaze. Rough sketch of flowers and band of zigzag lines in blue. *Kiyomizu* (imp.). 1600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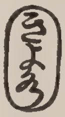
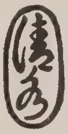

3251

3252 (Case 31). Wine-bottle, square. H. 9¼ in. Fine fawn clay, light fawn glaze clouded by stains. Landscape in clear light blue. 1620

Known as Amamori, which means rain stain, as seen on their paper screens.

3253 (Case 28). Oval bowl. D. 6 in. Rim brown, finely scalloped. Fawn clay, light gray glaze with pinkish area. Basket decoration in gray and blue.
Kiyomizu (imp.). 1650


3253

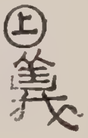
3254. Clove-boiler, gourd-shaped handles. H. 9 in. Fawn clay, light grayish-fawn glaze with shades of pink. Vigorous decoration of leaves and fruit of biwa in brown, white, and light blue. 1650

Gift of W. S. Bigelow.

A superb example.

3255. Covered jar. H. 5½ in. Fine hard-fawn clay, light fawn glaze, strongly crackled. Under decoration of obscure landscape in bluish-black.
Gioji [or *Jioji*] (imp.). 1750

3256. Oviform bottle, constriction in middle. H. 10⅛ in. Fine hard fawn clay, fawn glaze, coarsely crackled. Obscure under-decoration in bluish-black. *Zo ichi* (imp.). 1750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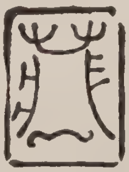

3256

3257. Incense-stick burner. H. 1⅝ in. Light fawn clay, light Japanese yellow glaze, flowers in blue and green enamels, and red, black, and gold. 1670

Type Ninagawa. Part IV., Fig. 22.

3258. Leaf-shaped dish. D. 5¾ in. Moulded. White clay and glaze, coarsely crackled. 1670

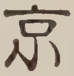
3259. Bottle, with long neck and nozzle. H. 17⅛ in. Fawn clay, white glaze with rough decoration of chrysanthemums, scrolls, etc., in blue. 1680

3260, 3261. Bowl and incense-stick burner. 1700

3262 (Case 31). Wine-holder, cylindrical. H. 6⅝ in. Ears for bail. Fine fawn clay, light fawn glaze. Overglaze decoration of flowers and scrolls in green and blue enamels and black, red, and gold. 1700

3263. WINE-HOLDER, cylindrical. H. 7⅛ in. Light fawn clay and glaze. Iris in light blue and green enamel, and red and blue. 1700

3264. WINE-HOLDER, cylindrical. H. 4¼ in. Ears for bail. Fine fawn clay with reddish tinge, light warm fawn glaze. Over-decoration of white chrysanthemums with blue centre and brownish-black leaves. *Kiyo* (imp.). 1700



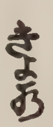
3264

3265. WINE-BOTTLE, square. H. 8⅜ in. Fine fawn clay, light fawn glaze with clouded stains. Above, rich green overglaze running in long streams. 1720

Known as Amamori.

3266–3274. VARIOUS PIECES OF KIYOMIZU. 1730–1780

3275 (Case 28). WINE-BOTTLE, double gourd-shaped. H. 5⅞ in. Fawn clay, grayish-white glaze coarsely crackled, deeply stained. Vigorous decoration of leaves, bamboo and pine in dark blue and green enamel. Kakihan on bottom in blue enamel. 1780



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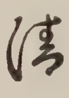


3277

3276–3282. VARIOUS PIECES OF KIYOMIZU. 1780–1820

3283–3291. VARIOUS PIECES OF KIYOMIZU. 1820–1850

3292–3301 (Case 34). VARIOUS PIECES OF KIYOMIZU. 1850–1870

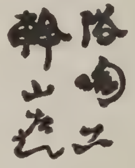
No. 3292 has the mark *Bai sō yen sei* (written).

KANZAN (Case 28)

Denshichi Kanzan, a native of Owari, began the baking of pottery in Kiyomizu in 1805. In 1872 successors of the family made quantities of highly decorated pottery for the foreign market, and this is commonly seen in collections as Kanzan. The work of Kanzan, before being degraded by competing for the foreign trade, was in good taste, though examples are exceedingly rare.

The collection is indebted to Mr. Y. Yamanaka of Ōsaka, Japan, for an example of the early work of Kanzan.

3302. JAR, with cover. H. 3¼ in. Hard white porcelain clay and glaze. On upper half jewels and clouds, on lower half various diapers in oblique panels in rich blue. Lower half flattened, polygonal. *Rakutō kō Kanzan tsukuru* (written in blue). 1820

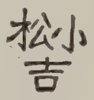


3302

KOMATSU (Case 34)

Over two hundred years ago pottery was made in the village of Komatsu. Judging from the single specimen in the collection it followed early Kiyomizu style. Ninagawa in his work mentions a pottery under the name of Komatsu-dani, which probably refers to the same oven.

3303. SHALLOW BOWL. D. 5⅜ in. Hard fine gray-drab clay, light reddish near junction of glaze, light grayish-fawn glaze, coarsely crackled. Inside, underdecoration of landscape in greenish-gray. *Komatsu kichi* (imp.). 1680



3303

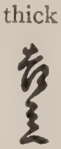
Extremely rare.

KICHIBEI (Case 31 and Plate XXI. 3305)

The collection contains two specimens signed *Kichibei.* The accounts are very conflicting regarding the family. It is stated by Ninagawa that the seventh generation of Kichibei ended in 1857. That a Kichibei was at work in 1705 is attested by *Bampō Zenshō.* It is also recorded that a letter was written by the Tokugawa to Kichibei in 1752, ordering him to make various objects. The mark is extremely rare.

3304. Beaker. D. 4⅝ in. Lower portion cut polygonally. Fine light fawn clay, thick white glaze. Under-decoration of vertical lines and bands outside, and band of dots and characters inside in blue. *Kichibei* (imp.). 1760

3305. Similar to last. D. 3 in.



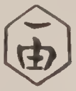
3304

ICHIYŪ (Case 31)

A pottery showing the marks of a skilful workman, and one who strictly followed Kyōto models, is seen in the form of bowls. Ninagawa in manuscript notes has simply recorded the mark *Ichiyū,* the date 1845, and the place Kyōto.

3306. Bowl. D. 4⅜ in. Light fawn clay, smooth light gray glaze. Over-decoration of Kirimon in blue, green, black, and light red. *Ichiyū,* in hexagon (imp.). 1845

3307. Bowl. D. 4⅝ in. Light gray clay, mottled with light fawn, dull whitish glaze. Basal ring notched. *Ichiyū* (imp.). 1845



3306

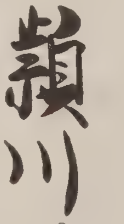
3307

YEISEN (Case 28)

Okuda Yeisen was not a professional potter, but through his great love for the art, acquired a skill of throwing and decorating in a rude sort of way. Yeisen's work was in imitation of foreign models. He made among other pieces heavy white stone fire-vessels with rude overglaze decoration in red and green. Yeisen had no stamp, but signed his name in red or green on the bottom of the piece. This potter was a fellow-student with the first Rokubei under Yebeiya Seibei. Yeisen was the teacher of Mokubei, Dōhachi, Shūhei, Kamesuke, and Kasuke. The work dates from the latter half of the last century.

3308. Fire-vessel. D. 4⅛ in. Very thick and heavy. Hard white clay and glaze, coarsely crackled. Over-decoration of flowers, mythological creatures, diaper, etc., in green enamels with red, brown, and black, roughly drawn. 1770 *Yeisen* (written in red).

3309. Fire-vessel. D. 4¼ in. Heavy and thick. Hard light clay, greenish-white glaze without crackle. Figures in green, light blue, and yellow enamel, shaded with brown. Unsigned. 1770



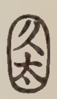
3308

KYŪTA (Case 30)

Okada Kyūta was a contemporary of Mokubei, and a skilful potter. His little brown, unglazed tea-pots were highly esteemed by the tea-lovers. Owing to their fragile character but few specimens of his work have survived. The mark *Kyūta* is impressed on the lower side of the handle.

3310. Tea-pot. D. 3$\frac{3}{16}$ in. Dull brown clay. Unglazed. Rough surface. *Kyūta* (imp.). 1820

3311. Tea-pot, similar to last. Band of scrolls incised around shoulder. *Kyūta* (imp.). 1820



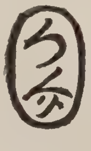
3310

KASUKE (Case 31)

A Kyōto potter, named Kasuke, made pottery in the latter part of the eighteenth century. He was a contemporary of the first Rokubei, and a pupil of Yeisen. His imitation of foreign models was good, and would have been deceptive, had he not signed his pieces. Specimens of his work are rare.

3312. Shallow cake-dish, with low basal ring. D. 6$\frac{3}{4}$ in. Fawn clay and glaze. Inside, cranes and grass in black and white. Strong right-hand thread-mark. *Kasuke* (imp.). 1780

3313. Boat-shaped dish, with handle and scalloped edge. L. 8 in. Light fawn clay, with elaborate festoon of jewels in high relief, moulded. Outside, shiny yellow glaze; inside, rich green glaze. 1780 *Kasuke* (imp.).



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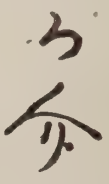
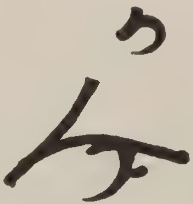


3313

3314. Fire-vessel. H. 3$\frac{7}{8}$ in. Thick walls. Light gray-drab clay, thick yellowish-white glaze. Rough over-decoration of birds, iris, and flowers in red and green. *Kasuke* (written in red). 1780

3315. Tea-pot. D. 4$\frac{3}{4}$ in. Modeled. Reddish-fawn clay, unglazed. On side, poem in relief. *Ka*, in pentagon and oval, impressed. 1780



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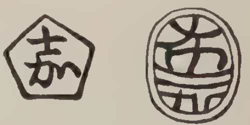
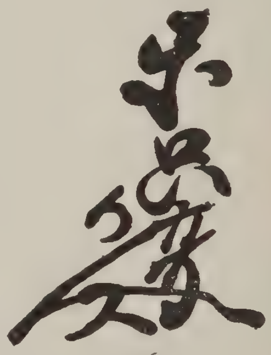


3315

3316. Oval platter. L. 10$\frac{3}{4}$ in. Fine fawn clay. Elaborate decoration inside and out of horses, flowers, spirals, diaper, etc., in yellow, green, and purple on white ground. *Rakushi-tei Kasuke* (written in black). 1780



3316

ROKUBEI (Case 29 and Plate XX. 3324)

Rokubei is the name of a family of famous Kiyomizu potters whose founder was a pupil of Yeisen. The first Rokubei began in 1737. The fourth generation of this family is now at work, and like the second and third generations has adhered to the typical Kiyomizu style established by the founder of the family.

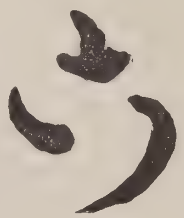
FIRST GENERATION

Kiyomizu Rokubei, or Gusai, acquired the potter's art of Yebeiya Seibei in 1737. Rokubei first worked in Shigaraki, Ōmi, and there learned the excellent quality of Shigaraki clay, and often used it in his work after settling in Kiyomizu. Such pieces were usually signed with the incised mark *Roku*. His later work bore the impressed mark *Sei*, in hexagon, also *Seifu*, in double-gourd. In some of his pieces the incised and the impressed mark *Rokubei* are seen, and rarely *Kiyomizu Gusai* and *Dai Michi.* His work was vigorous and tasteful. He continued until 1787, when after an interval of ten years his son assumed the head of the house.

3317. Plate. D. $8\frac{5}{16}$ in. Coarse gray-drab clay, gray glaze. One half of upper surface covered with white overglaze, upon which are grasses in greenish-brown. *Roku* (inc.). 1740

3318. Plate. D. $9\frac{3}{8}$ in. Similar to last with leaves and flowers. *Roku* (inc.). 1740

3319. Incense-box. D. $3\frac{1}{8}$ in. Very light fawn clay and glaze with pinkish tinge. Flying crane on cover in white Mishima touched with black. *Kiyomizu* (imp.). 1750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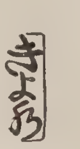
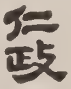

3319

3320. Haisen (?) D. $5\frac{3}{8}$ in. Light brown clay, gray underglaze, light fawn overglaze with brownish stains. Grasses in olive-brown.
Roku ichi (imp.). An exceedingly rare mark. 1750

3321. Plate. D. 8 in. Thickened rim. Dull brown clay, gray underglaze, rich mellow cream overglaze. Vigorous drawing of millet in black and yellowish-brown. *Ninsei* (imp.). 1740

This mark consists of different characters from the Ninsei mark, and the work has no relation to that of Ninsei. It has all the characters of the early work of the first Rokubei, and is placed here provisionally.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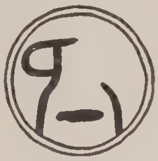
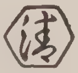

3320

3322–3327. Tea-pot, bowls, incense-boxes, with marks of *Rokubei,* and *Sei* in hexagon impressed. 1750

3328. Incense-box (bird). L. 3 in. Vigorously sliced and carved. Light gray clay and glaze shaded with brown.
Sei, in hexagon (imp.). 1750

Type Ninagawa. Part V., Fig. 10.

3329. Cake-dish. D. $6\frac{7}{8}$ in. Fawn clay and glaze. Rough sketch of chrysanthemums in olive-gray. *Sei* in hexagon (imp.). 1750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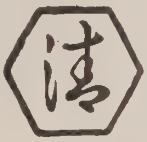
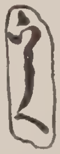

3329

3330. Tea-jar, looped handles. H. $3\frac{1}{4}$ in. Resembles Bizen. *Roku* (inc.). 1750

3331. Tea-bowl. D. $4\frac{3}{4}$ in. Rough light yellowish clay and glaze. *Rokubei* (imp.). 1750

Type Ninagawa. Part V., Fig. 9.

3332. Incense-box, similar to 3328. L. 2 in. Grayish-white clay, brown glaze with darker brown areas. Inside, splash of transparent glaze, beneath which is written in blue the following mark: *Shin Koshinga, Ryokwan ni oite. Rokubei tsukuru* (written). 1750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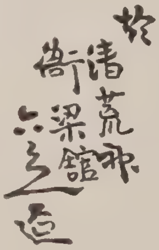

3332

3333. Water-jar. H. $6\frac{3}{4}$ in. Thick and heavy, roughly turned.
Sei, in hexagon (imp.). 1760

3334. Tea-jar. H. $2\frac{1}{4}$ in. Fine gray-drab clay, rich brown glaze with nearly black overglaze running from shoulder. *Sei,* in hexagon (imp.). 1760

A beautiful example.

3335–3338. Tea-bowl, water-jars, and wine-bottle. *Sei,* in hexagon (imp.). 1760

SECOND GENERATION

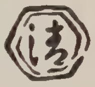
This potter began work in 1797 at the age of twenty, using the impressed mark *Sei*, in double hexagon. His work differed little from that of his father, though lacking somewhat in originality and vigor. He died in 1847, when his son succeeded to his name.

3339. Large bowl. D. 10⅜ in. Gray-drab clay, transparent underglaze, gray overglaze. Outside, encircling bands, dots, and scrolls in brown. Inside, figures, characters, etc., in brown. *Sei*, in double hexagon (imp.). 1790

3340. Plate, scalloped edge. D. 5⅛ in. Fawn clay, rich brown glaze, lighter around rim. Thick bluish-white overglaze running. *Sei*, in double hexagon (imp.). 1790

3341–3347. Tea-cups, tea-bowl, beaker, and other forms from 1800 to 1810. All signed *Sei*, in double hexagon (imp.).

3348. Shallow cake-plate, on three looped legs. D. 8⅛ in. Gray-drab clay, gray glaze, brush-mark in brown below. Inside, roofing tiles incised, tinged brown. In centre, head of tile with Kirimon decoration, unglazed. *Sei*, in double hexagon (imp.). 1810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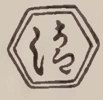
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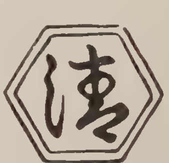

3348

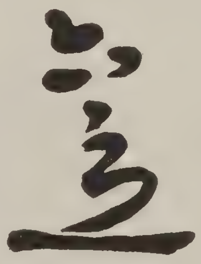
3349–3351. Beaker, large bowl, and covered vessel. *Sei*, in double hexagon (imp.). 1820

THIRD GENERATION

This potter repeated some of the marks of the first Rokubei, in single hexagon, as well as signing with *Rokubei*, incised, and *Sei Roku* and *Roku ichi*, impressed. His work, while preserving the general spirit of the family, falls off slightly in strength. He was a charming old gentleman, and active in 1882, but has since died. To him I am indebted for the information regarding the family.

3352–3357. Bowls, tea-cups, beaker, incense-box, etc., variously signed *Rokubei*, incised, *Sei Roku*, impressed, *Sei*, in hexagon, impressed. 1820–1830

3358. Compartment box. H. 7½ in. Solid and roughly made. Light fawn clay, grayish-white glaze. Rice field and geese in blue. Cover, plum blossoms in blue. *Sei*, in hexagon (imp.), 3358a. *Jin Roku saku* (inc.), 3358b, on cover. *Bunseki hitsu* (written), 3358c. 1830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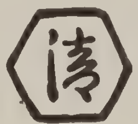
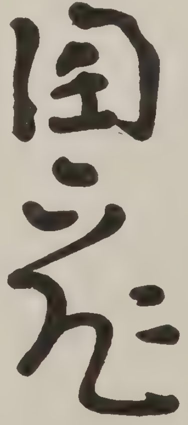

3358a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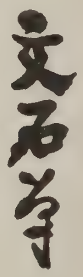
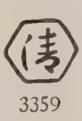

3358c

3359. Beaker. D. 3⅜ in. Fine gray clay, rich brown glaze with light brown overglaze flecked with light blue. *Sei*, in hexagon (imp.). 1830

3360. Globular water-jar. H. 6¾ in. Brownish clay, transparent glaze mottled with fawn. *Rokubei* (inc.). 1840


3359

3361. Large bowl. D. 5¼ in. Strongly turned. Rough drab clay, gray underglaze, white overglaze coarsely crackled. Characters, circles, etc., in olive-brown. *Rokubei* (inc.). 1840

A vigorous example.

3362. Flaring bowl. D. 6 in. Gray-drab clay, thick white glaze, strongly pitted. Dragons and scrolls vigorously drawn in olive-brown. *Sei*, in hexagon (imp.). 1840

3363. Bowl, same as last. Mark erased. 1840

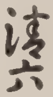
(Figured in *Harper's Magazine*, September, 1888.)

Mistaken for Satsuma by Ninagawa.

3364–3383. Beakers, cake-dishes, brazier, small plates, bowls, etc., variously signed *Sei Roku*, impressed (3365), *Sei*, in hexagon (3368), and *Rokubei*, impressed and written (3369), and *Roku ichi*, impressed (3376, 3383). 1840–1870

3384. Plate. D. 10 in. Coarse fawn clay, warm gray glaze. Inside, over-decoration of radishes in white and blue, leaves in white, dark green, and brown. *Rokubei* (inc.). 1870

A vigorous example.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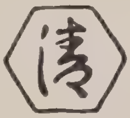
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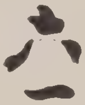
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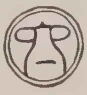
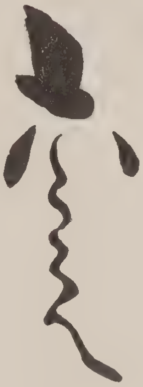

3383

3385–3391. Garden-lantern, tea-cup, sake-bottle, bowls, etc., with various signatures of *Rokubei*. 1870–1880


3369

FOURTH GENERATION

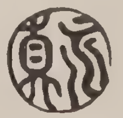
This potter has succeeded in preserving some of the spirit of his father, using also similar marks as signatures to his work.

3392. Wine-bottle. H. 6¾ in. Fine gray-drab clay, light gray underglaze, cream-stained overglaze. Hotei in brown. Cloth-mark below. *Sei Roku* (imp.). 1888

3393. Paper-weight (crab). L. 3¾ in. Hard white stone clay, light brown glaze, with back and big claws in red, yellow, and white glaze. A strong example of modeling. *Sei*, in hexagon (imp.). 1888

3394. Wine-bottle. H. 5⅝ in. Gray-drab clay, warm gray glaze. Pine incised and splashed with dull green. *Sei*, in hexagon (imp.). 1888

3395. Tea-cup. D. 2½ in. Strongly turned, coarse brown clay, thick olive-green glaze clouded with brown. *Yeishin* (imp.). 1890


3395

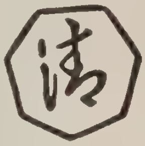
SHICHIBEI (Case 29 and Plate XX. 3401)

Pottery bearing the impressed mark *Sei*, in double heptagon, was made by a nephew of the second Rokubei. It dates from 1840. The work is typical Kiyomizu, and without the mark might be mistaken for Rokubei. It is vigorous in character, and the wine-bottles are especially good.

3396. Rectangular dish. L. 10⅜ in. Thick and heavy. Coarse brown clay, thick white glaze coarsely crackled and pitted. Rough sketch of rabbits, leaves, etc., in black. *Sei*, in double heptagon (imp.). 1840

3397. Cake-bowl, sides flattened. D. 6½ in. Coarse brown clay, greenish-gray glaze. Chrysanthemums in white slip touched with blue, leaves brown. Imitation of Kenzan, with mark of Kenzan painted.
Sei in double heptagon (imp.). 1840

3398. Oblong dish. D. 5 15/16 in. Dark drab clay, white glaze, splashes of purple and greenish overglaze. Cross-lines, flowers, etc., in brown. *Shichibei* (inc.). 1840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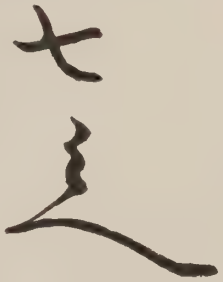
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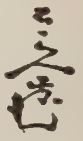
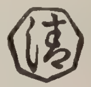

3399

3399. Wine-bottle, sides polygonal. H. 6 in. White stone clay, yellow glaze. Plum branch and flowers in white slip in high relief. *Shichibei tsukuru,* written in blue on white panel. 1840

3400. Wine-bottle, polygonal. H. 6 in. Gray-drab clay, thick white lustrous glaze. Flowers, birds, scrolls, etc., in blue. *Sei*, in double heptagon (imp.). 1840

3401. Wine-bottle. H. 6⅛ in. Gray-drab clay, thick white glaze. Decoration similar to last. *Sei*, in double heptagon (imp.). 1840

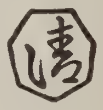

3400

3402. Wine-bottle. H. 5⅞ in. Sides straight, polygonal, short neck shouldered. Brown clay, thick white glaze, coarsely crackled and punctured. Rough sketch in dark blue of fisherman, bamboo, etc., band of scrolls around shoulder. Cloth-mark impression on bottom. *Sei*, in double heptagon (imp.). 1840

Rare form.

These four wine-bottles are beautiful examples of Shichibei's work.

3403–3412. Various examples of Shichibei's work. *Sei*, in double heptagon impressed. 1840–1860


3403

DŌHACHI (Case 30 and Plate XXI. 3413, 3415)

The name of Dōhachi is justly celebrated in the annals of Kiyomizu potters. The founder of the family was one of a group of famous potters who studied under Yeisen.

FIRST GENERATION

Takahashi Shūhei, the founder of the family, was born in 1737. He came from Kameyama, Ise, and while still a young man began the making of pottery, at first in the Awata district of Kyōto. He used to decorate his own work, and also obtained some fame in carving wooden objects, such as *netsuke*. He learned the higher secrets of the art from Yeisen, and died in 1793.

3413. Bowl. D. 4¾ in. Japanese yellow clay and glaze. Over-decoration of cranes in green, red, black, and pale purple, with dull gold background. *Dōhachi* (imp.). 1790

Type Ninagawa. Part V., Fig. 7.

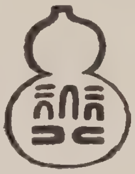
3414. Large bowl. D. 6⅝ in. Japanese yellow clay, light grayish-yellow glaze with pink tinges. Over-decoration of flowers and leaves in black and pale blue, and white slip. *Dōhachi* (imp.). 1790

Type Ninagawa. Part V., Fig. 8.

3415. Raku tea-bowl. D. 4⅝ in. Very light fawn clay, thick deep brown Raku glaze with Fuji in yellowish-white glaze. *Dōhachi* (inc.). 1790

Type Ninagawa. Part V., Fig. 6.

3416. Raku tea-bowl. D. 4¾ in. Light gray clay, greenish-black Raku glaze. Double gourds in yellowish-white glaze. *Dōhachi* (imp.). 1790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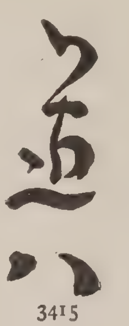
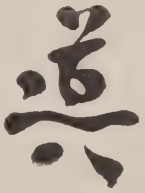

3415

3417. Large shallow bowl. D. 7½ in. Heavy and thick, rim with irregular contour. Hard dark brown clay, thick dark gray glaze, coarsely pitted. Brush-marks in white inside and out. Five spur-marks inside and out. *Dōhachi*, in double gourd (imp.). Exceedingly rare mark. 1790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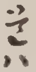
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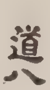
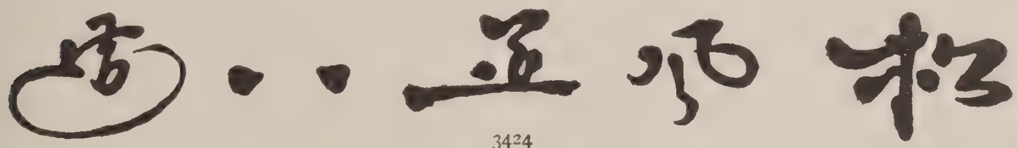

3423

3418–3422. Various pieces of Dōhachi, signed. 1790

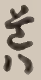
3423. Flattened tea-jar. H. 1¾ in. Light drab clay, deepest seal-brown glaze with touch of golden-brown on shoulder. *Dōhachi* (imp.). 1790


3424

3424. Tea-pot, loops for bail. D. 3⅝ in. Gray-fawn clay, grayish-white glaze. Rude over-decoration of flowers, etc., in brown. Animal rudely modeled on cover. *Dōhachi tsukuru* (written on side). 1790

3425–3429. Various examples of Dōhachi, signed. *Dōhachi sei* (3427). 1790

3430. Shallow plate. D. 4$\frac{3}{16}$ in. Light gray clay and glaze. Formal decoration of chrysanthemum in white shaded with greenish-gray, brown leaf with veins scratched through. *Omuroyama* and *Dōhachi* (imp.).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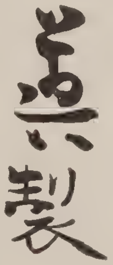
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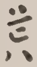
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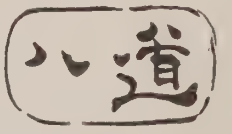
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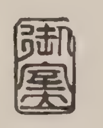
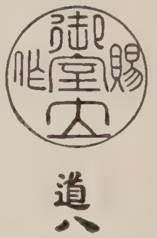

3430

Dōhachi not given.

3431. Large bowl. D. 6⅜ in. Warm fawn clay and glaze without lustre. Overglaze decoration, inside and out, of grapes and leaves vigorously drawn. Grapes in light purple and rich green enamels strongly outlined in black, leaves in green enamel and black. *Omuroyama shi saku* and *Dōhachi* (imp.). 1790

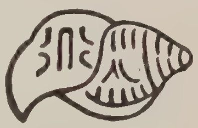

3431

SECOND GENERATION (Plate XXI. 3435, 3453)

Takahashi Dōhachi was skilful in a variety of forms, such as figure pieces, Raku pottery, and copies of old pottery. In 1827 his work received favorable recognition from a prince, from whom he received the name Nin-ami, which he used as a mark on some of his pieces. In 1843 he built an oven at Momoyama, Fushimi, and used among other marks the impressed characters *Momoyama*. The Daimyō of Satsuma, in recognition of his skill, presented him with a large Triton shell mounted in silver. Dōhachi, being fond of the music sung through this peculiar horn, adopted the outline of this shell, with the characters *Dōhachi*, as one of his signatures. Dōhachi died in 1856 at the age of seventy-three. The fame of the family rests on his work.

3432. Haisen, in form of Triton shell. L. 9¾ in. Grayish-brown clay, lustrous transparent glaze, bluish-white overglaze in portions. Irregular splashes of dark brown inside and out. Unsigned. 1830

3433. Dish, with three legs. D. 6⅜ in. Reddish-brown clay, chocolate-colored glaze. Thick brush of white outside, zigzag lines, stars, bands, etc., in white Mishima inside. *Dōhachi* in shell (imp.). 1830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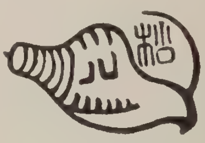
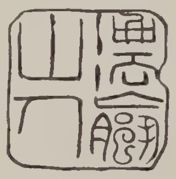

3434

3434. Jar, with pottery cover. H. 7 in. Light gray-drab clay, transparent underglaze, thick white overglaze. Rough sketches of birds, scrolls, etc., in olive-brown. Roughly turned. *Shōhachi*, in shell (imp.). *Dōhachi* (written), not given. 1830

3435. Cake-dish, leaf-shaped. D. 7 in. Yellowish-fawn clay, with light brownish tinges, clear gray glaze. Butterfly and grasshopper outside in brown. Inside, impression from natural leaf with rich brown glaze blending into gray. Outside, leaf venation incised. *Hora Sanjin* (imp.). 1830

3436. Similar form. *Dōhachi* in shell (imp.).

3437. Bowl, with same mark.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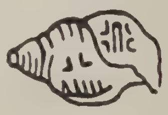
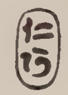

3436

3438. Incense-box (girl). H. 3⅛ in. Light fawn clay, white glaze. Drapery in red, green, yellow, purple, and brown. Face unglazed. *Dōhachi* (inc.). 1830

3439. Incense-box. D. $2\frac{13}{16}$ in. Moulded. Hard white clay, bright yellow glaze. Inside, white glaze. Bull on cover in golden-brown lacquer. Diaper, panels, circles, etc., in relief. *Nin-ami* (imp.). 1830

3440. Bowl. D. 5 in. Reddish-fawn clay, light gray glaze. Turtle in brown. *Nin-a* (imp.). 1830

3441. Deep boat-shaped dish. L. 6 in. Brown clay, thick greenish-blue glaze with brown overglaze running inside and out. Figure modeled in one end. *Nin-ami* (imp.). 1830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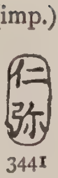
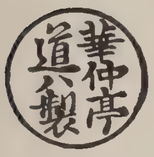

3441

3442. Hand-warmer (on top of Case 10). W. $11\frac{3}{4}$ in. Modeled in form of two puppies. Thick white glaze, large splashes of purplish-brown iridescent overglaze. *Nin-ami* (imp.).
Gift of W. S. Bigelow. 1840

3443*. Large bowl. D. $8\frac{5}{8}$ in. Fawn clay, gray underglaze, very light fawn overglaze. Outside, rude decoration in brown and blue. Inside, vertical brush-marks of brown and blue alternating. *Kachutei Dōhachi sei* (imp.). 1840

3444. Tea-cup. D. $2\frac{1}{16}$ in. Porcelain clay, white glaze. Outside, pale blue overglaze, flowers and scrolls in silver. Inside, blue flower on bottom. *Kachutei Dōhachi sei* (written in blue). 1840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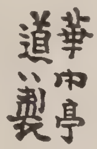
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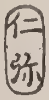
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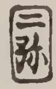
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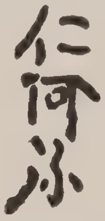
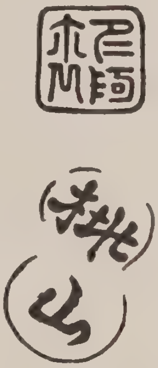

3448

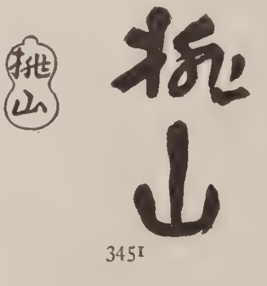
3445–3448. Bowls, bottle, and incense-box, with mark. *Nin-ami* (imp.).

3449. Circular box. D. $4\frac{5}{8}$ in. Very thick. Raku clay, bright red Raku glaze gilded. Chrysanthemum on cover in strong relief. *Tōzan* and *Nin-ami* (imp.). 1845


3449

3450. Dish (leaf). L. $7\frac{5}{8}$ in. Japanese yellow clay, thick light gray glaze. Impression of leaf inside. *Tōzan* and *Nin-ami* (imp.). 1845

3451. Tea-pot. D. $3\frac{5}{8}$ in. Terra-cotta clay, gray underglaze, white overglaze coarsely crackled. Dragons and scrolls in blue. *Tōzan*, impressed on cover and written on side. 1845


3451

3452. Tea-pot. D. $4\frac{1}{4}$ in. *Dōhachi* (written). 1845

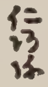
3453. Paper-weight (rabbit). L. $5\frac{3}{8}$ in. Nearly white clay, white glaze. Eyes colored red. *Nin-ami* (imp.). 1850
An exquisite piece of modeling.
Gift of W. S. Bigelow.

3454. Tea-pot. D. 3⅝ in. Moulded. Whitish-fawn clay, smooth white glaze without crackle. Mythological bird, turtles, etc., in high relief. *Nin-ami* (imp.). 1850

3455. Bowl. *Dōhachi* (imp.).

3456. Cake-bowl, flattened on four sides, two sides cut down. D. 5¼ in. Fine light gray clay, thick glistening white glaze coarsely crackled. Scrolls and border in brown, running. *Dōhachi* (written). 1850

Gift of Denman W. Ross.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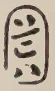

3455

THIRD GENERATION

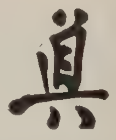
The potter representing this generation first worked in Kii. In 1847 he was invited to Takamatsu, Sanuki, where he left the Dōhachi impress on the work of certain potters of that province. Afterwards, returning to Kyōto, he continued his work for a while. In 1875 he was succeeded by his son.

3457. Large bowl, sides compressed. D. 7¾ in. Dark reddish clay, warm gray glaze, broad brush-mark of white inside and out. Rough surface. *Dōhachi* (imp.). 1855

3458. Tea-bowl. D. 5 in. Fawn clay, grayish-fawn glaze. Kirimon, deeply impressed on side. *Dōhachi* (imp.). 1855

3459. Cake-plate, rim strongly scalloped. D. 7⅜ in. Fawn clay, dull underglaze, thick white overglaze. Inside, rough decoration of flowers, scrolls, dots, etc., in brown and blue. *Dōhachi* (written). 1855

3460. Wine-bottle. H. 6 in. Square neck, polygonal sides. Brown clay, thick white glaze coarsely crackled. Goose and chrysanthemums in dark blue and light red. Deep spiral line on bottom. *Dōhachi* (written). 1855


3459

FOURTH GENERATION

The work of this potter, while lacking the strength of his predecessors, is not without merit. Many of his porcelain pieces show great delicacy and refinement. He has received many awards in the form of medals, certificates, etc., from national and foreign expositions. To the courtesy of this potter I am indebted for much information regarding the generations of this family.

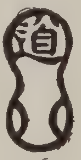
3461. Incense-box (bird). H. 2$\frac{3}{16}$ in. Roughly carved. White clay and glaze, wings and head shaded in brown. *Dōhachi* (inc.). 1875

3463. Covered bowl. D. 3½ in. Japanese yellow clay, light bluish-white glaze without crackle. Grapevine delicately drawn in blue and white. *Dōhachi* (written). 1875

3464. Tea-cup, folded from single sheet of clay, basal ring applied. D. 2 in. White clay and glaze. Figure and grass in grayish-blue. *Dōhachi* (written). 1875

3465. Furnace for tea-pot. H. 5¼ in. Light buff clay and glaze. Over-decoration of flowers and bird in various colors. *Dōhachi* (imp.). 1875

3466. Weight for kakemono knob, in form of magatama. L. 3¼ in. Hard white clay, light yellow glaze with brownish stain upon end. *Dōhachi* (imp.). Very rare mark. 1875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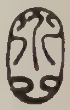
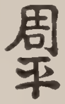

3466

SHŪHEI (Case 30)

Ogata Shūhei was the younger brother of the first Dōhachi, and learned the art of pottery-making from Yeisen. His pieces are usually in the form of bowls, having a clear white crackled glaze with decoration in blue.

Shūhei's work is in typical Kiyomizu style.

3468. Bowl. D. 4⅝ in. Fine fawn clay, white glaze, stained with light fawn. Butterflies sketched in blue. *Shūhei* (imp.). 1810

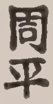

3468

3469. Bowl. D. 5 in. Finest light fawn clay, thick light gray glaze. Figures, plum-tree, crane, etc., in various colored vitrifiable enamels touched with gold. *Shūhei* (written). 1810

3470. Plate. 10¼ in. Similar to last. *Shūhei* (imp.). 1810

3471. Bowl. D. 4⅞ in. *Shūhei* (imp.). 1810

3472. Tea-cup. D. 2½ in. Light fawn clay, thick white glaze not crackled. Rocks, figures, etc., in green, blue, yellow, and purple enamels, touched with brown, red, and gold. *Shūhei tsukuru* (written). 1810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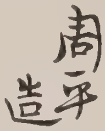

3472

3473. Squat jar. D. 3⅛ in. Fine fawn clay and glaze. Over-decoration of pine in green and black with gold cone. *Shūhei* (imp.). 1810

YOSŌBEI (Case 30 and Plate XX. 3475, 3478)

The founder of this family, Mizukoshi Yosōbei, began the making of pottery in Gojōsaka, Kyōto, in the early part of this century. His work was delicate and varied, and in the most refined taste. He signed his pieces with the character *Yosō* in relief, in a pentagonal panel.

FIRST GENERATION

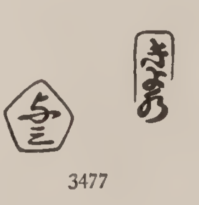
3474. Jar, thin and delicate, with pottery cover and looped handles. H. 6¾ in. Yellowish-white clay and glaze with light pink areas, twigs in brown and blue.
Yosō tsukuru (written). 1810

3475. Tea-pot, made in upper and under moulds. D. 3⅞ in. Shoulder scalloped, sides fluted. Fine light gray clay. Body bright green glaze, shoulder purple glaze; cover with purple, green, and yellow glaze; handle and nozzle light yellow glaze. *Yosō* (imp.). 1810
A beautiful example.

3476. Wine-bottle. H. 4⅜ in. Very light fawn clay, light grayish glaze, with pinkish areas. *Yosō tsukuru* (written). 1810

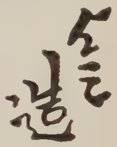
3477. Wine-bottle. H. 8½ in. Brown clay, thick greenish-gray glaze. Stars, bands, jewels, etc., in white Mishima.
Yosō and *Kiyomizu* (imp.). 1810

3478. Incense-box, flattened gourd-shaped. H. 2¼ in. Light gray clay and glaze. Under-decoration of gourd-vine in brown. *Yosō* (imp.).
Type Ninagawa. Part V., Fig. 14. 1810


3477

3479. Tea-cup. D. 2⅜ in. Fawn clay, white glaze. Under-decoration of flowers and leaves in black and dark gray, roughly sketched. *Yosō tsukuru* (written). 1810

3480. Tea-cup. D. 2⅝ in. Yellowish-fawn clay and glaze. Blossoms and leaves in greenish-red, yellow, and black. *Yosō* (imp.). 1810



3479

SECOND GENERATION

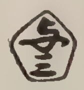
The work of this potter is of a similar nature to that of the first Yosō, though it falls off somewhat in character. The mark is like that of the first Yosō, though not so nicely cut.

3481. Furnace for tea-pot. H. 6⅜ in. Brown clay, gray glaze. Bands of stars, flowers, cranes, basket-work, etc., in white Mishima. *Yosō* (imp.). 1830

Type Ninagawa. Part V., Fig. 13.

3482. Cake-plate, edge slightly cut. D. 8½ in. Japanese yellow clay, yellowish-gray glaze. Inside, vigorous decoration of bamboo in blackish-brown and light brown. *Yosō* (imp.). 1830

3483. Bowl. D. 4¾ in. Loose fawn clay, dull brown glaze with blackish overglaze around rim. Obscure decoration of pine in green and gold. Rough surface. *Yosō* (imp.). 1830



3482

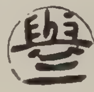
3484. Cake-dish, leaf-shaped, rim notched. L. 7½ in. Fawn clay. One half grayish-fawn glaze, remaining half white glaze. Decoration of pine and maple leaf in olive-brown and grayish-blue. *Yosō* (imp.). 1830

THIRD GENERATION

The mark of this potter is coarsely cut in a circular panel. The pottery, with few exceptions, falls off still more from the standard set by the first generation. This potter died in 1860, and there was no successor.

3485. Cake-dish, with snout. D. 8 in. Japanese yellow clay, light gray glaze. Inside, flowers in black, green, red, and white touched with gold. *Yosō* (imp.). 1850

3486. Beaker. D. 4½ in. Thick and heavy. Hard light fawn clay, white porcelain glaze. Over-decoration of scrolls, flowers, etc., coarsely drawn in red touched with gold. *Yosō* (imp.). 1850



3485

3487, 3488. Wine-cup and incense-box. *Yosō tsukuru* (written). 1850

3489. Beaker. D. 5¾ in. Brown clay, grayish-fawn glaze. Fruit and leaves in dark brown, green, and orange-red. Inside, flowers in various colors. *Yosō* (imp.). 1850

3490. Bottle, with nozzle and pottery cover. H. 9 in. Japanese yellow clay, clear white glaze. Over-decoration of flowers, panels, etc., roughly drawn in green, red, and black touched with gold. *Yosō* (imp.). 1850

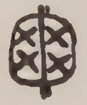
KITEI (Case 30 and Plate XX. 3494)

The ancestor of this well known family of Kyōto potters was in the service of a potter named Kameya Uyemon, who lived in Gojōsaka in 1748. He finally succeeded to the oven in 1788. But few specimens of his work are extant.

FIRST GENERATION

3493. Tea-pot. D. 3 in. Light brown clay unglazed. The signature consists of a figure of a turtle impressed. 1790

3494. Cake-plate. D. 6⅜ in. Fine light fawn clay, light grayish-fawn glaze with pinkish areas. Inside, flowers in olive-brown. *Kitei* (inc.). 1790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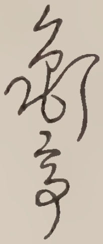
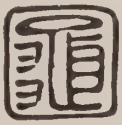

3494

SECOND GENERATION

The work of the second Kitei is also rare. It follows strictly Kiyomizu style. This potter died in 1808.

3495. Rectangular cake-dish. L. 9⅝ in. Rim cut down. Hard coarse brownish clay, light gray underglaze, thick white overglaze. Dark brown rim. Inside, vigorous decoration of flowers and birds in blue. *Ki* (imp.). 1800

3496. Bowl, sides flattened. D. 5½ in. Drab clay, gray underglaze, white overglaze strongly pitted. Bamboo in brown and gray. *Ki* (imp.). 1800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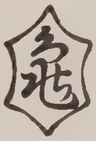

3496

THIRD GENERATION (Plate XX. 3501)

Wake Kitei began the baking of pottery in 1848. His work exhibits merit and originality, and the fame of the family was established by him.

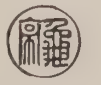
3497. Furnace for tea-pot. H. 6$\frac{7}{16}$ in. Hard stone clay, yellow glaze. Hydrangea in relief, incised. Flowers and leaves glazed green, purple, brown, and light blue. A strong example of Kitei's work. *Kitei* (imp.). 1850

3498. Bowl. D. 4¼ in. Gray-drab clay, grayish-drab glaze. Butterflies in blue and white touched with gold. *Kitei* (imp.). 1850

3499. Bowl. D. 3¾ in. Light gray-drab clay, bluish-white glaze. Vigorous over-decoration of leaves and flowers in white, yellow, green, and brown. *Kitei* (imp.). 1850

3500. Wine-bottle. H. 5¾ in. Sides cut vertically. Light brown clay, yellowish-fawn glaze. Over-decoration of ducks and plants in various colored enamels touched with brown, black, and gold. *Kitei* (imp.). 1850

A rare example.

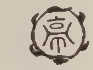

3500

3501. Wine-holder. H. 3⅝ in. Looped handles for bail, open spout. Light gray clay and glaze. Kingfisher and grass in blue, white, and gray. *Kitei* (imp.). 1850

3502. Bowl. D. 4⅛ in. Light gray-drab clay and glaze. Under-decoration of pine-cone and needles in brown. *Kitei* (imp.). 1850

3503. Wine-cup. D. 2⅝ in. Fine fawn clay, ivory-white glaze, not crackled. Sedges in dark bluish-gray. *Tei* in turtle (imp.). 1850

3504–3506*. Tray, bowl, and dish. *Kitei* (imp.). 1850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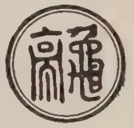

3504

FOURTH GENERATION

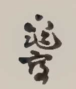
This potter followed in the paths of his predecessors. To him I am indebted for the records above given. Ninagawa in his notes makes him out to be the fifth generation. There is certainly a long lapse of time between the second and the third generations, for which the fourth Kitei gave me no explanation. This potter and his father have often exhibited their work in foreign fairs.

3507. Bowl. D. 4¼ in. Gray-drab clay, transparent underglaze, white overglaze pitted. Butterflies in dark blue. *Kitei* (imp.).

3508. Bowl. D. 4½ in. Reddish-fawn clay, thick white glaze, splashes of thick green overglaze. Cross-lines in black. *Kitei* (imp.). 1865

3509. Oblong dish, corners perforated evidently for handle. L. 5¾ in. Gray-drab clay, gray underglaze, thick white overglaze, olive-brown rim. Inside, plant and bird in olive-brown and blue. *Ki*, impressed on bit of clay and applied. 1865

3510. Small plate. D. 3⅞ in. Japanese yellow clay and glaze, splashes of thick green overglaze. Inside, bridge-post in olive-green. *Kitei* (imp.). *Gojōhashi* (written). 1865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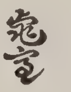
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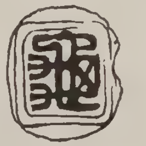
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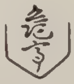
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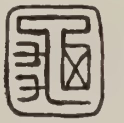
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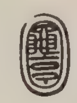
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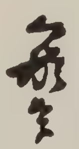
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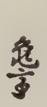
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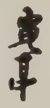
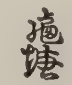

3515

3511–3515. Bowls, covered cup, etc. *Ki* (3511); *Kitei* (3512, 3513, 3514, 3515*). All of these marks are impressed, with the exception of 3513, which is written in brown. 1865–1870

KITŌ (Case 34)

Pottery bearing the mark *Kitō* was made by the younger brother of Kitei. The few specimens of his work extant are very simple in character.

3516. Wine-cup. D. 3 in. Modeled by hand. Light fawn clay, thick white glaze. Flowers in blue, inside and out. *Kitō* (imp.). 1850

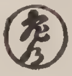

3516

KISUI (Case 34)

This potter was a pupil of Kitei (1868), and made pottery in 1870 or thereabouts. His work shows considerable ability.

3517. Tea-pot, strongly turned, lower part sliced polygonally. D. 3⅛ in. Nearly white clay. Over-decoration of leaves and fruit of biwa in yellow, blue, and green outlined in black. Green scroll about rim. *Kisui* (imp.). 1875

3518. Tea-pot. D. 3½ in. Moulded. Light brownish clay, thin olive-brown glaze. Horse, waves, clouds, etc., in relief. *Kisui* (imp.). 1875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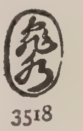
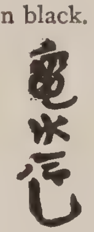

3518

3519. Figure, reclining on elbow-rest. H. 5¼ in. White clay, rich white glaze. Brocade in various colors touched with gold. *Kisui tsukuru* (written). 1875


3519

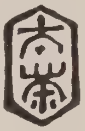
ZŌROKU (Case 30)

Kiyomizu Genyemon, the first Zōroku, was related to Kitei, whose name was Zōroku Kitei. Genyemon, when he began his work, used the mark *Taisa* (also read *Taizō*), a name derived from Kitei and Zōroku; afterwards he assumed the name of Zōroku, and in 1841 separated from Kitei and established himself as an independent potter. At various times he has used the impressed marks *Zōroku, Zōgaku, Ōtani, Hiaku ju,* and others. He was inclined to make imitations of the work of other potters. He died in 1878 at the age of sixty.

FIRST GENERATION

3520. Tea-bowl. D. 3¼ in. Buff clay, thick smooth bluish-gray glaze, with pinkish spots, pitted and without crackle. *Taisa* (imp.). 1841

3521. Tea-bowl. D. 5¼ in. Thick and heavy, thickened rim, sliced below in hexagon. Fawn clay, clear bluish-white glaze with pinkish areas. *Zōroku* (imp.). 1845
A vigorous example of his work.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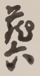
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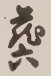

3522

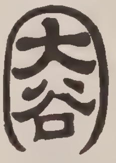
3522. Wine-cup. D. 2¾ in. Reddish-brown clay, drab glaze. Inside, plum blossoms in olive-green. *Zōroku* (imp.). 1845

3523. Flower-vase. H. 8⅜ in. Looped handles, sides sliced. Rough gray-drab clay, thick white glaze. Vigorous drawing of plum-tree and blossoms in rich brown and light blue. *Zōroku* (imp.). 1845

3524. Bowl. D. 4½ in. Light gray clay, light greenish-gray glaze. Bridge in bluish-gray. Inside, comb-marks and lines of dots incised. *Ōtani* (imp.). 1850

3525. Bowl. D. 4¾ in. Similar to last. Temple and tree in olive-brown. *Ōtani* (imp.). 1850

3526. Tea-bowl. D. 4⅜ in. Yellowish clay, grayish-white glaze with light pinkish stains. Similar in form to 3521. *Zōroku* (imp.).
Type Ninagawa. Part V., Fig. 15. 1855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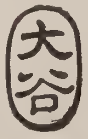
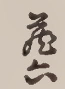

3525

3527. Wine-cup. D. 2 13/16 in. White porcelain clay and glaze. Strong spiral brush-mark from rim to base in rich dark blue. *Zōroku* (imp.). 1860

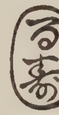
3528. Tea-bowl. D. 3⅜ in. Japanese yellow clay, light gray glaze. Figures carrying a fish in grayish-blue. *Zōroku* (imp.). 1860


3528

3529. Bowl, outline of peach. D. 5¼ in. Yellowish-white clay and glaze with pinkish stains. Glaze combed through obliquely. *Hiaku ju* (imp.). 1860

3530. Bowl. D. 4¾ in. Light fawn clay, rich fawn glaze. Outside, vertical lines incised. Inside, figures impressed. *Hiaku ju* (imp.). 1860

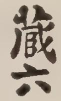
3531. Water-vessel, for ink-stone, tea-pot form. D. 2¼ in. Reddish-brown clay, transparent underglaze, thick light bluish-gray overglaze showing white in portions. Lines and cranes in white and blue Mishima. Unsigned. 1865
Type Ninagawa. Part V., Fig. 16.



3529

3532. Similar to last. *Zōroku* (imp.). 1865

3533. Cake-bowl. D. 5⅛ in. Sides compressed, fret perforated on sides. Gray-drab clay, transparent underglaze, white overglaze finely sprinkled with black. Rim black. *Sahei* (imp.). 1870



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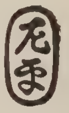
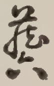


3533

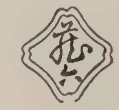
SECOND GENERATION

This potter was at work as late as 1882. He not only used the marks of his father, but added two new ones. It was to this potter that I finally traced the miserable counterfeits of Asahi, Ninsei, and others, with which the Japanese bric-a-brac shops abounded in 1881–82.

3534–3540. Bowls, cups, flower-holder, etc. 1870–1878
These bear the mark of *Zōroku* impressed. With the exception of the wine-cup and flower-vase they possess no special merit.



3534



3540

SEIFŪ (Case 31)

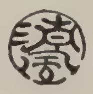
Seifū Yohei, whose pseudonym was Baihin, came to Kyōto from Kanazawa, Kaga, in 1844, and established an oven in Gojōbashi, Kyōto. He first made Okimono and other forms after native and Chinese models. Later he made only blue, and brocade-decorated tea and wine utensils. He worked for a time in coöperation with Nukina Kaioku and Oda Kaisei. The second Seifū, whose pseudonym was Gohei, made only porcelain. The third Seifū, with the pseudonym of Baikai, has established a place in the foremost rank of world-famed potters, introducing new methods of glazing and technique, and with Makudzu has received the highest honors from native and foreign national expositions. The collection contains only the work of the first Seifū.

3541. Bowl. D. 5⅞ in. Fawn clay, thick white glaze, strongly pitted. Birds in panels and wave lattice-work in blue. *Seifū* (imp.). 1850
Gift of Denman W. Ross.

3542. Bowl. D. 4¾ in. Light gray clay with reddish tinges, light gray glaze finely crackled. Chrysanthemums in brown with gray leaves. Petals of flowers in white slip. *Seifū* (imp.). 1850

3543. Bowl. D. 4 13/16 in. Fine fawn clay, light gray glaze. Gourd vine in blue and brown. Rim brown. *Seifū* (imp.). 1850

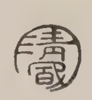
3544. Jar. H. 3⅛ in. Fawn clay, thick light greenish glaze, coarsely crackled. Crane and rosette in blue and white Mishima. Unsigned. 1850



3543

3545. Box. D. $2\frac{15}{16}$ in. Fine light clay, light gray glaze. Inside, over-decoration of flowers in green and blue enamels touched with red and gold.
Seifū (imp.). 1850

3546. Cake-dish, on three pinched legs. D. $7\frac{1}{2}$ in. Dark drab clay, rich gray glaze. Under-decoration of pine leaves, inside and out. Over-decoration of red maple leaves, surface spotted with white slip to imitate snow. *Seifū* (imp.). 1850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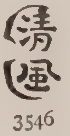
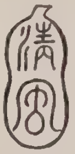

3546

3547. Large bowl. D. $5\frac{7}{8}$ in. Yellowish-fawn clay and glaze. Over-decoration of flowers and leaves. Flowers in white slip glazed blue, red, yellow, and pale purple. Leaves black veined with gold. *Kenzan* (written). *Seifū* (imp.). 1850
Very rare mark.

3548. Rinsing-bowl. D. $4\frac{3}{4}$ in. Coarse light clay, light gray glaze. Under-decoration of vertical brush-marks in dark blue. *Seifū* (imp.). 1860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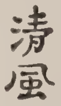
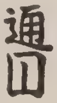

3548

TSŪYEN (Case 31)

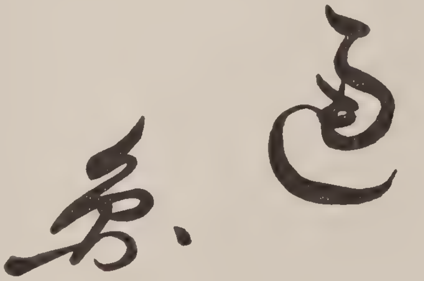
Tsūyen is the name of a family in charge of Uji bridge. In the time of Hideyoshi it was the duty of this family to draw water from the river for use in the tea-ceremony. The family name runs back to the twelfth century. It was a Tsūyen who killed the big snake at Uji bridge in the time of Yorimasa. I can find no records of any potters among this family. The pottery might have been made by different Kyōto potters and inscribed with the mark *Tsūyen* and often with a drawing of Uji bridge. The various pieces bearing the mark *Tsūyen* certainly vary greatly in age and character. On the other hand a rare specimen of Hakuan Ki-Seto in the collection (Cat. No. 2778) bears on the bottom in red lacquer an inscription indicating that it had been the property of Tsūyen, and the characters *Tsūyen* are like the signature of *Tsūyen* on the pottery. Repeated inquiries have failed to shed any light on the subject.


3549

3549. Tea-bowl. D. 5 in. Thick and heavy. Coarse reddish Shigaraki clay. Straw and pine decoration in brown on whitish glaze.
Tsūyen (imp.). 1800

3550. Tea-bowl. D. $4\frac{3}{4}$ in. Japanese yellow clay and glaze. Bridge in white and brown.
Tsūyen (written). 1800
A most beautiful example of Awata.

3551. Raku tea-bowl. D. 4 in. Thick black Raku glaze. On opposite sides the characters *Tsū* and *Yen* in white glaze. 1800


3550

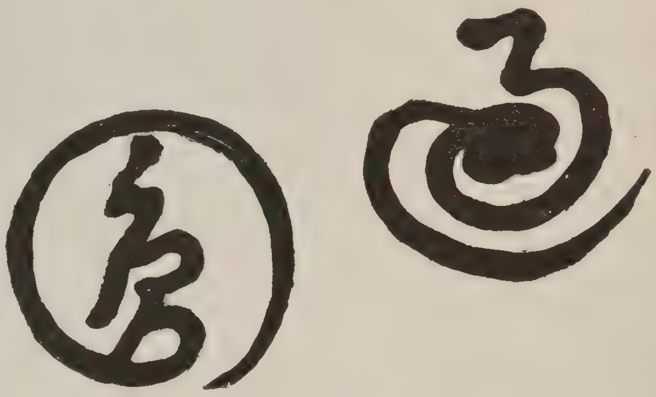
3552. Water-bottle. H. $9\frac{3}{4}$ in. Whitish Shigaraki clay, bright red bands crossing diagonally, after Hidasuke style, Bizen. Bridge and inscription in brown. *Tsūyen* in brown. 1800

3553. Tea-bowl. D. 4¾ in. Coarse red Shigaraki clay, on upper portion transparent glaze. *Tsūyen* (written on side in gray). 1800

3554, 3555. Cake-dish and incense-box. Unsigned.

3556. Jar. H. 6¾ in. Gray-drab clay, white glaze. Bridge in blue. *Tsūyen* (written on side in blue). 1810

3557. Jar. H. 11⅜ in. Light Shigaraki clay, transparent underglaze exposed within; thick white overglaze crackled. Broad decoration of landscape in blue. Base glazed. *Tsūyen* (written). 1810


3553

IPPŌDŌ (Case 31)

In 1850 a potter, by the name of Suminokura Yoichi, began the making of bowls and other forms for tea-drinking. The work continued for a few years and shows considerable merit. The pottery is also known as Suminokura.

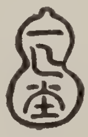
3558. Bowl. D. 5⅝ in. Light gray-drab clay, rich bluish-gray glaze. Over-decoration of bamboo, fish-pole, and fish in green and black. Fish in red and brown touched with gold. *Ippōdō* (imp.). 1850

3559. Tea-bowl. D. 5¾ in. Coarse brown clay, heavy gray glaze pitted. Outside, brush-mark of white slip. Inside, stars, circles, lines, etc., in white Mishima. Five spur-marks within. *Ippōdō* (imp.). 1850

3560. Bowl, sides slightly compressed. D. 4¾ in. Fine light fawn clay, smooth light grayish glaze, coarsely crackled. Drops of light blue overglaze running from rim. Under-decoration of bamboo in blue, and vigorous drawing of crab in brown. *Ippōdō* (imp.). 1850

3561. Bowl. D. 4⅝ in. Hard yellowish-fawn clay, warm light gray glaze. Monkey in bluish-gray and dark blue. *Ippōdō* (imp.).

3562. Bowl. D. 4¾ in. Flying crane outside, monkey inside. *Ippōdō Shichi jissai tsukuru* (imp.). 1850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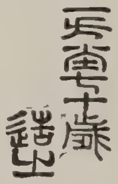
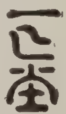

3562

3563. Box (Fukurokuju). H. 3¼ in. Gray-drab clay, head unglazed; body, thick gray glaze, draperies shaded with black. Strong example of modeling. *Ippōdō* (imp.). 1850

3564. Incense-box (badger). H. 2⅛ in. Coarse sandy clay, dull light brown glaze. *Ippōdō* (imp.). 1850


3564

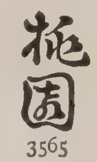
TŌYEN (Case 31)

In 1845–50 a potter, signing his work *Tōyen,* showed some skill in modeling and decoration. But few pieces of his work are extant, either for the reason that his productions were few, or that his work did not gain recognition.

3565. Furnace for tea-pot. H. 6 in. White chalky clay, thin dark purple glaze. Perforated designs and loops, panels, etc., in high relief. *Tōyen* (imp.). 1850

Modeled from an ancient Chinese iron furnace said to be twelve hundred years old.

3566. Covered bowl. D. 4½ in. Hard white clay, white glaze finely crackled. Kirimon in black on side of bowl and continuous on cover. *Tōyen tsukuru* (imp.). 1850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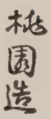
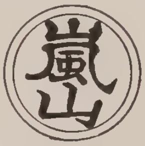

3566

ARASHIYAMA (Case 34)

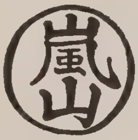
Pottery bearing the mark of *Arashiyama* shows evidence of the work of a skilful potter and artist. Arashiyama, near Kyōto, is a favorite resort in summer, and is widely celebrated for its cherry blossoms and maples. No information is at hand as to the potter or oven, and it is possible that the pottery was made in Kiyomizu and sold at Arashiyama as souvenirs of the place. The mark is very rare.

3567. Bowl, flaring. D. 5⅜ in. Coarse brown clay, gray glaze. Outside, flying birds in white and brown. Inside, flowers in white Mishima.
Arashiyama (imp.). 1830

3568. Deep bowl. D. 3¾ in. Vertical sides, strongly turned. Brown clay, rich gray glaze. Plum blossoms in white slip tinged with yellow and pink, with brown leaves and red maple leaves. *Arashiyama* (imp.). 1830



3567



3569

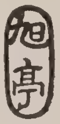
3569. Bowl. D. 5 in. Strongly turned, sides compressed. Coarse light fawn clay, greenish-gray glaze strongly crackled. Rough decoration of plant in brown, inside and out. *Arashiyama* (imp.). 1830

ASAHITEI (Case 34)

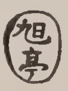
Pottery signed *Asahitei* has been made within fifty years, and is typical Kyōto. No information has been obtained in regard to the potter.

3570. Bowl. D. 4⅜ in. Coarse whitish clay and glaze. Pine in dark brown, prawn in blue, splash of gold inside and out. *Asahitei* (imp.). 1840

3571. Wine-cup. D. 2¾ in. Nearly white clay and glaze very finely crackled. Delicate drawings of flying cranes, and plant in white, olive-brown, and blue. *Asahitei* (imp.). 1840



3570



3571

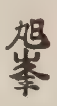
3572. Bowl. D. 4⅛ in. Sides compressed. Coarse light brown clay, light gray glaze speckled with brown. Splash of white glaze covering nearly half of bowl, inside and out, upon which is rough sketch of rice in blue and dark brown. Rim brown. *Asahitei* (imp.). 1840

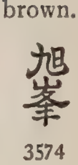
ASAHIMINE (Case 34)

Ninagawa in MSS. says that in the family of Hōzan many kinds of marks were used; among these he mentions the mark *Asahimine*. As pottery bearing this mark differs greatly from the Awata and other kinds bearing Hōzan's signature, it will, for the present, be considered a separate form. The mark is certainly very rare.

3573. Wine-cup (mask). D. 2⅝ in. Gray-drab clay, mask unglazed, shaded with brown. Inside, white glaze finely crackled, with broad splash of rich dark brown glaze, with olive-brown details. *Asahimine* (imp.). 1830

3574. Incense-box (pine cone strongly modeled). L. 2⅞ in. Brown clay, splash of olive-green glaze inside. *Asahimine* (imp.). 1830

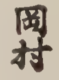

3573


3574

OKAMURA

A modern potter of Kyōto, whose beautiful work in form and glaze, and clever imitations of Ninsei and Kenzan, prove that if the potter's art has suffered deterioration almost to the verge of extinction, there are those who can revive it if proper encouragement is given.

3575*. Flower-vase. H. 7⅜ in. White clay and glaze. *Okamura* (imp.). 1885

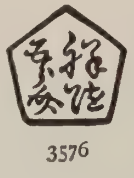

3575

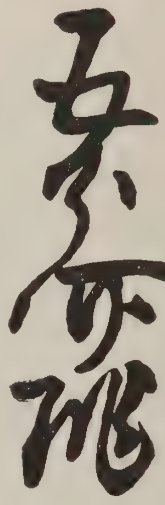
GOROSUKE (Case 28)

A typical white-glazed Kiyomizu pottery bearing the mark *Gorosuke* dates back to 1840 or 1850. The work still continues. The mark *Shonsui Gorosuke* appears to be the oldest.

3576. Shallow bowl. D. 4⅞ in. Gray-drab clay, white glaze coarsely crackled. Rough decoration in blue. *Shonsui Gorosuke* (imp.). 1840

3577. Tea-pot. D. 4⅝ in. Thick and heavy. Loops for bail. Gray-drab clay, white glaze, splashes of dark green overglaze. Jewels in brown. *Gorosuke saku* (written). 1860

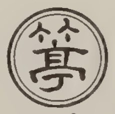

3576


3577

CHIKUTEI (Case 28)

The impressed mark *Chikutei* is found on a deep beaker in typical Kiyomizu style. The object indicates the work of a vigorous potter. The mark is extremely rare.

3578. Deep beaker. D. 4⅝ in. Thick and heavy, strongly turned. Rough light brown clay, thick white glaze. Clouds and pines in light blue. *Chikutei* (imp.). 1800

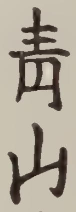

3578

SEIZAN (Case 28)

Two objects in the collection bearing the impressed mark *Seizan* are identified as Kyōto. The pieces are quaint and original in technique and decoration. No information is at hand regarding the potter.

3579. Cake-dish (Haliotis). L. 10⅜ in. Fine light fawn clay, yellowish glaze without crackle. Inside, over-decoration of wistaria and boat in yellow, black, green, white, and blue. *Seizan* (imp.). 1800

3580. Fire-bowl (money-bag). H. 6⅞ in. Light gray-drab clay, dull yellowish glaze without crackle. Jewels, cock-fight, boys, etc., in various colors, overglaze. *Seizan* (imp.). 1800


3580

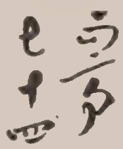
KATEI (Case 34)

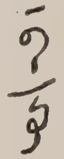
Katei was an amateur potter as well as a poet, artist, and writer. He traveled in various parts of Japan, and probably paid his way by means of his accomplishments. That he lived to the age of seventy-four is attested by one piece in the collection upon which he has incised this fact. His little wine-cups were modeled by hand.

3581. Wine-cup. D. 1¾ in. Modeled by hand. White porcelain clay and glaze. Characters in dark blue. *Katei Shichi-jū-shi* (written). 1860

3582. Wine-cup. D. 2 1/16 in. Modeled by hand. Yellowish-white clay, dull light gray glaze, with pale purplish area. *Katei* (imp.).

3583. Wine-cup. D. 2¼ in. Yellowish-buff clay and glaze, bright green glaze running down inside. Thick and clumsy.
Katei and *Mi ushi roku gatsu Keishi tsukuru* (inc.). 1860


3581

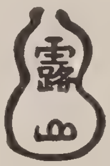

3582

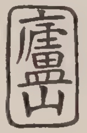
ROZAN (Case 30)

Pottery evidently made in Gojōsaka, Kyōto, bears the impressed mark *Rozan.* It has been made within recent years.

3584. Bowl. D. 5¼ in. Brown clay, greenish glaze tinged by clay beneath. *Rozan* (imp.). 1850

3585. Box (prawn). L. 6⅝ in. Light gray clay, thick dark brown glistening glaze. *Rozan* (imp.). 1850

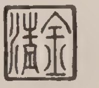

3584


3585

KINSEI (Case 28)

Pottery bearing this mark is said to have been made in Kyōto in 1790. It has a smooth white glaze with light blue overglaze decoration of landscape and figures. In more recent times an almost identical kind of pottery, without signature, has been made which has been variously identified as Kyōto and Satsuma, with the weight of opinion in favor of Kyōto.

3586. Vase. H. 8¼ in. Gray-drab clay, dull thick white glaze. Trees and figures in blue. *Kinsei* (imp.). 1800


3586

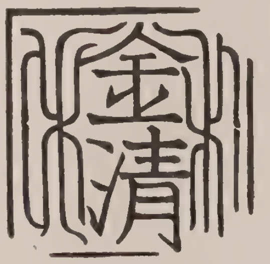
3587. Shallow dish, with vertical sides. D. 6 in. Fine grayish-fawn clay, thick bright buff glaze with quality of Awata. Inside, under-decoration of boat, aquatic plants, and geese in brown and dull blue. *Kinsei* (imp.). 1800

3588. Square vessel, for warming sake. H. 3⅞ in. Nearly white clay and glaze. Trees and figures in blue. Unsigned. 1800

3589. Handled cake-dish, similar to last. Unsigned. 1800

3590. Plate. D. 6⅝ in. Soft clay, thick salmon glaze, coarsely crackled. Underglaze decoration of chrysanthemum and leaves in white, brown, blue, and green. *Kinsei* (imp.). 1830

This piece is placed here simply because it bears the name *Kinsei*, though it has not the remotest resemblance to No. 3586 or No. 3587.

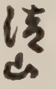

3590

SEIZAN (Case 28)

A little covered vessel in strict blue and white Kiyomizu style bears the impressed mark *Seizan,* — Sei, in this case, being the character for clear. The two pieces in the collection show good taste in form and decoration.

3591. Covered vessel, probably for tea-making. D. 4 in. Coarse gray-drab clay, light gray underglaze, white overglaze coarsely crackled. Flowers in dark blue and olive-brown. *Seizan* (imp.). 1840

3592. Bowl, cut many-sided on lower portion. D. 5⅛ in. Light fawn clay and glaze. Rough design in brownish-gray. *Seizan* (imp.). 1840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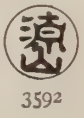
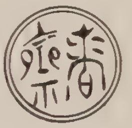

3592

KŌSAI (Case 34)

The mark *Kōsai* is found on typical Kiyomizu pottery, and the pieces indicate the work of a potter of skill and taste. The work dates back to 1840 or 1850.

3593. Large bowl. D. 9¼ in. Very coarse brown clay, thick white glaze. Decoration of panels, lattice-work, etc., in blue and brownish-green. *Kōsai* (imp.). 1850
Gift of Rufus E. Moore.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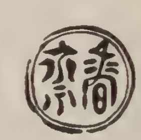
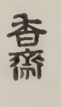

3594

3594. Bowl. D. 5¼ in. Light gray-drab clay, large areas of rich brown glaze covering opposite surfaces, netting in white slip on intermediate unglazed surfaces. Inside, white glaze with flying bird in dark blue. *Kōsai* (imp.). 1850

3595. Wine-cup. D. 2⅝ in. Nearly white clay, white glaze with pinkish tinge. Encircling bands in white and blue alternating. *Kōsai* (imp.). 1850

3596. Wine-bottle. H. 5½ in. Fine gray-drab clay, white glaze, large splash of thick olive-brown overglaze running from neck. *Kōsai* (imp.). 1850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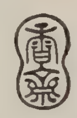
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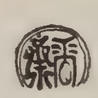
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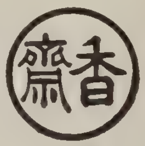

3598

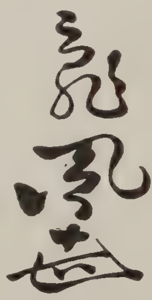
3597, 3598. Wine-cup and shallow bowl, having same date and mark.

KIHŌ (Case 28)

A typical Kiyomizu pottery bears the written mark *Kihō.* No record is at hand regarding the potter or oven.

3599. Beaker. D. 5½ in. Thick, roughly turned. Coarse light brownish clay, thick white glaze. Under-decoration of flowers in rich blue. Inside, horses in blue.
Kihō tsukuru (written). 1870

3600. Chop-stick holder. L. 5⅛ in. Coarse gray-drab clay, thick white glaze. Bamboo in blue.
Kihō tsukuru (written). 1870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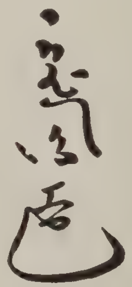
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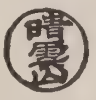
SEIUNZAN (Case 28)

A typical Kiyomizu pottery, with an age of twenty years or less, is evidently the work of a professional potter who signed his pieces with the impressed mark *Seiunzan.*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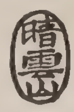
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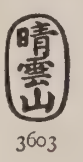

3603

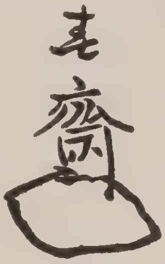
3601. Bowl. D. 5⅞ in. Light gray-drab clay, white glaze. Rich decoration of flowers in dark blue. *Seiunzan* (imp.). 1875

3602. Large plate. D. 10¼ in. Similar to last. *Seiunzan* (imp.). 1875

3603. Covered cake-holder. D. 5⅞ in. Gray-drab clay, gray glaze. Decoration of scrolls, etc., in brown. *Seiunzan* (imp.). 1875

SHUNSAI (Case 28)

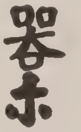
In recent years a potter of Kiyomizu has made, among other objects, bowls which he signed with the impressed mark *Kiyomizu,* and the incised mark *Shunsai,* and kakihan.


3604

3604. Tea-bowl. D. 4⅝ in. Fawn clay, light fawn glaze with pinkish areas. Mountain outlined in brown. *Shunsai* (inc.). *Kiyomizu* (imp.) not figured. 1860

KIRAKU (Case 34)

A hard porcelain clay in the form of cups decorated in bright colors and gold, bearing the written mark *Kiraku,* probably dates from 1870.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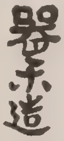

3606

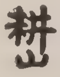
3605. Bowl. D. 3⅜ in. Light clay, white glaze. Bamboo, plum, and pine in blue. Inside, ornamental border in blue. *Kiraku* (written). 1870

3606. Tea-cup. D. 2⅝ in. White clay and glaze. Figures in various colored enamels outlined in black with red and gold. *Kiraku tsukuru* (written). 1870

3607. Wine-cup. D. 2¾ in. Fujiyama modeled on rim and inside. White clay and glaze. Traces of gold decoration inside. *Nennensha Kiraku tsukuru* (written). 1870

KŌZAN (Case 31)

A Kiyomizu potter, signing his pieces with the mark *Kōzan,* was at work in 1870. The few pieces in the collection are without merit.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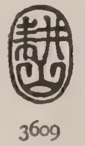
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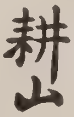

3611

3608. Bowl. D. 4⅝ in. Fawn-colored clay, light chocolate glaze. Outside and inside circles, stars, frets, etc., in white Mishima, covered with broad brush-mark of white. *Kōzan* (imp.). 1870

3609. Shallow bowl, on three short legs. D. 5⅜ in. Brown clay, dull light fawn glaze. *Kōzan* (imp.). 1870

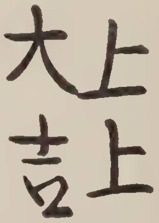
3610–3612. Bowl and two plates. Gray glaze and white Mishima decoration. *Kōzan* (imp.). 1870

KYŌTO, IN GENERAL

Under this name are included many objects whose makers are not known. Some of them are of fair age, and many of them show the marks of skilful potters. These are variously distributed in the cases containing the pottery of Yamashiro. The first one here catalogued is figured by Ninagawa, and he records that it was made between Kiyomizu and Gojōsaka.

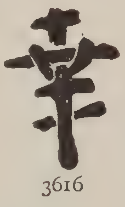
3613 (Case 28). Bowl. D. 4⅝ in. White clay and glaze finely crackled. Line of circles in blue, green, purple, red, and gold, strung on line of gold.
Type Ninagawa. Part IV., Fig. 34. 1680

3614 (Case 34). Wine-bottle, double gourd-shaped, sides octagonal. H. 8⅜ in. Light fawn clay, rich white glaze. Diaper pattern impressed on alternate faces of upper part, rich blue decoration of birds, bamboo, flowers, and characters. *Jō jō dai kichi* (inc.), meaning very, very good. 1750


3614

3615 (Case 34). Plate. D. 9¼ in. Light fawn clay, thick white glaze coarsely crackled. In centre, figures in light blue surrounded by writing in blue.
Hōgōen sei (written). 1750

3616 (Case 34). Bowl. D. 5⅛ in. Thick and heavy. Fawn clay, firm yellowish-fawn glaze. Plum blossom, in brown. Basal ring deeply notched. *Kō*, on bottom (inc.). *Bankeian* (name of artist) written on side. 1750

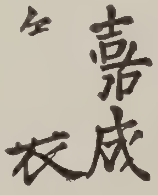

3616

3617 (Case 28). Fire-vessel, hexagonal. D. 5 in. Japanese yellow clay and glaze. Flowers and leaves in brown.

3622 (Case 34). Wine-bottle, double gourd-shaped. H. 8 in. Thin walls. Light brown clay and thin brown glaze. Neck, white glaze with flowers in blue. *Kasei nensei* (inc.). 1800

3624, 3625. Bottle and deep cup. 1820

3626 (Case 34). Incense-stick burner. H. 2⅛ in. Light gray-drab clay, thick light green celadon glaze. Obscure decoration in gold. *Gohonzan onaratame* (imp.). 1820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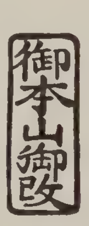
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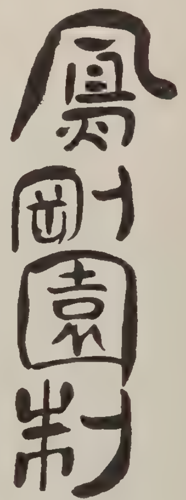
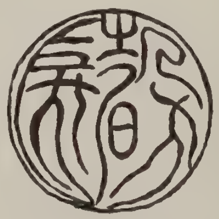

3615

3627 (Case 28). Bowl. D. 3⅞ in. Gray-drab clay, light grayish glaze coarsely crackled. Encircling lines around rim in white Mishima.

3629–3633. Bowls, jar, wine-bottle, and fan-shaped cake-dish.

3636 (Case 34). Fire-vessel. H. 4⅛ in. Light gray-drab clay, thick white glaze. Over-decoration of flowers and birds in blue, green, yellow, and purple, with dots of red. Green border.
Mark obscure (written). 1830


3636

3637 (Case 34). Bowl, in form of half an egg, pointed below. D. 5 in. Light fawn clay, thick grayish-fawn glaze. Inside, landscape in olive-brown. 1840

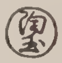
3638 (Case 34). Bowl, with flaring and scalloped edge. D. 4⅞ in. Light fawn clay and glaze. Rough surface. Rim dark brown. Identified by Ninagawa as Kamogama pottery. 1840

3643, 3644. Wine-bottles. 1850

3646 (Case 34). Water-jar. H. 6¼ in. Coarse brown clay, rough surface, brown glaze, mottled with darker brown, thick bluish-white overglaze running in streams from rim. 1850

3648 (Case 34). Bowl. D. 4½ in. Coarse gray-drab clay, rough surface, brown glaze. Jewels in black. Characters in white slip. *Aihi* (imp.). 1850

3649 (Case 34). Bowl. D. 3$\frac{7}{16}$ in. Hard white stone clay and glaze. Made by Takeda, the only pupil of the first Bizan. *Togiyoku* (imp.). 1860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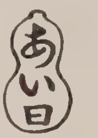
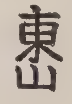

3648

3650 (Case 34). Wine-bottle, with four flattened sides. H. 6⅛ in. Deep reddish clay, reddish-brown glaze clouded with darker brown. *Ōtani* and *Kinkōzan* (imp.). 1860

This may be a Zōroku piece, as it bears the mark of *Ōtani*. The characters for Kinkōzan are different from the Awata Kinkōzan.

3651*. Haisen. D. 9¼ in. Clay hard and fine, Awata glaze minutely crackled. Over-decoration of spray of chrysanthemum in white, light blue, and rich brown. *Tōzan* (imp.). 1865

This piece is probably the work of a Kyōto potter by the name of Hattori Chubei. Ninagawa in manuscript simply mentions this potter by name, stating that he used the impressed mark of *Tōzan*.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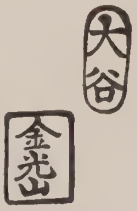

3650

3652*. Small jar. H. 1⅞ in. Purplish clay, white glaze, thick splash of reddish-purple overglaze. Obscure decoration in deep olive-brown. *Wakasugi* (imp.). 1870

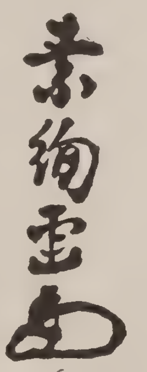
3653 (Case 34). Circular box. D. 3½ in. Japanese-yellow clay and glaze. Flowers and leaves in bluish-gray and black.

3654. Flat plate. D. 5½ in. Light fawn clay, grayish-fawn glaze. Cow lily (Nuphar) in brown. Name of artist, *Soken ga*, and kakihan (written). 1865

3655, 3656. Bowl and flower-vase. 1870

3657–3660*. Bowl, incense-box (*Kin* inc.), tea-jar, and wine-bottle.

3661 (Case 31). Cake-dish, hexagonal. D. 6⅛ in. Light brown clay, deep brown glaze. Inside, rough design of pavilion and flowers in olive-green enamel outlined in white and colored with dark blue enamel, also blue enamel rim. Perforated design on sides. 1860


3654

3662 (Case 31). Covered cake-bowl. D. 7⅞ in. Dull dark brown surface. Turtles in white slip shaded with dark blue enamel. Inside, yellowish-white glaze. 1860

Gift of W. S. Bigelow.

These two pieces are evidently by the same artist.

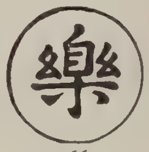
RAKU (Case 32)

A peculiar variety of Japanese pottery, known as Raku, derives its name from incidents connected with its first production. Chōjiro, the son of a Korean potter, attracted the attention of Hideyoshi, who invited him to build an oven near a pleasure-house named Juraku. Hideyoshi became his patron and later gave to Chōjiro's son a gold seal or stamp bearing the character *Raku*, which signifies happiness. Pottery known as Raku has peculiarities which separate it quite distinctly from other kinds of pottery. In general terms it may be described as having a light gray or fawn-colored clay, loose and sometimes coarse in texture. The glaze is thick and often lustrous, the usual colors being black or red, the former color predominating. The pieces are usually in the form of bowls with thick walls, low basal ring, and three spur-marks. These are modeled by hand, and shaved or cut into shape. The work is usually signed with the character *Raku* within a circle, in relief. The bowls are highly esteemed by the Japanese for use in tea-drinking, for the reason that being made of loose material with thick walls the substance offers an excellent non-conductor, and the bowl may be held in the two hands (as in the act of drinking powdered tea) without discomfort. The use of Raku pottery for bowls led to the making of other utensils of the same kind of pottery for the tea-ceremony, and of these the most common are in the form of incense-boxes. Other colored glazes are used, such as green or even yellow. Simple decoration in glazes of contrasting colors is seen. Kyōto must be regarded as the home of typical Raku pottery, though Kyōto potters have spread the art far and wide in Japan, notably in the provinces of Sanuki, Kaga, Musashi, Settsu, Suō, Suruga, Iwami, Shinano, and more rarely in Ise and Higo. All accounts agree in stating that the father of Chōjiro was a Korean by the name of Ameya, who came to Japan in 1521. Becoming naturalized he adopted the name Sasaki and married a Japanese woman. His work consisted of hand-made pottery. The wife was left a widow with one child, and continued the work of her husband. Some authorities credit her with the discovery of the peculiar Raku glaze. The product of Ameya's kiln, and that of his wife, is said to be impossible to obtain. Choya, the son of Ameya, profiting by his mother's instruction, soon attracted the attention of Rikiu, the famous tea-master, who gave him the name Chōjiro. He is reckoned as the first generation of the Raku family. He died in 1592. The collection has no example of his work.

SECOND GENERATION, JOKI

Joki, son of Chōjiro, attained such skill in his work that Hideyoshi, continuing his patronage, finally conferred on him a gold seal, upon which was cut the character *Raku*. Joki was greatly assisted by his younger brother, Somi. Joki finally abandoned the aid extended to him by Hideyoshi, and began to work on his own account. He built an oven at Abura-no Kogi in Kyōto, and the successive generations of the family have continued the oven on the same site. He died in 1636.

3663. TEA-BOWL. D. $4\frac{1}{4}$ in. Rich thick black Raku glaze, iridescent. On side, two jewels in white. *Raku* (imp.), mark of Joki. 1630

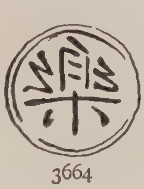


3663

THIRD GENERATION, DŌNIU

Dōniu is said to have been a younger brother of Joki. Dōniu was commonly called Kichibei, and afterwards received the name of Kichizayemon. He died in 1657. Ninagawa believed that Dōniu was the brother Somi referred to above. He used the character *Raku* reversed.

3664. Deep bowl. D. 3 in. Bright black Raku glaze with large areas of mottled reddish-brown. *Raku* (imp.), mark of Dōniu. 1650



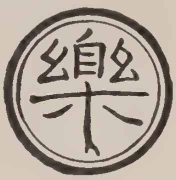
3664

FOURTH GENERATION, ICHINIU

This potter was the son of Dōniu, and was commonly called Sahei, and also Kichizayemon. His bowls have lustrous black glaze with reddish spots. This potter went to Ise, and under the name of Sahei made pottery for a time. (See Ise.) Ichiniu used two different forms of *Raku* for his mark. He died in 1647.

3665. Tea-bowl. D. 4 in. Rich black Raku glaze, thick black iridescent overglaze, strongly pitted. Basal ring roughly modeled. *Raku* (imp.), mark of Ichiniu. 1690

3666. Tea-jar, double gourd-shaped. H. 2¾ in. *Raku* (imp.). 1690



3665

FIFTH GENERATION, SŌNIU

Sōniu was a son of Ichiniu. This potter never signed his bowls, but incense-boxes and other articles made by him bore the usual impressed mark *Raku.* Sōniu assumed, and perhaps justly, that no one but himself could make Raku bowls possessing the peculiar qualities of his own work, and hence there was no necessity for signing them! He died in 1732.

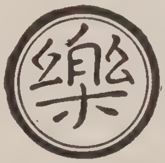
3667. Tea-bowl. D. 4⅞ in. Rich black iridescent glaze, overglaze in heavy running masses; inside, strongly pitted. Wide basal ring. Six spur-marks. 1710

3668. Cup-rest. D. 5 in. Thick and heavy, flaring portion hexagonal. Smooth black iridescent Raku glaze strongly pitted. 1710

3669. Incense-box. D. 2¾ in. Dull light red Raku glaze. *Raku*, impressed inside cover. Mark of Sōniu. 1710

3670. Incense-box (Daruma). L. 3¼ in. Thick and heavy. Reddish-brown Raku glaze, surface roughened. Face flesh-colored. *Raku* (imp.). 1710

3671. Fire-vessel. H. 4⅛ in. Rich green glaze mottled. Melon-shaped, knobs about shoulder. *Raku* (imp.). 1710



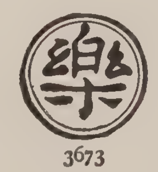
3670

SIXTH GENERATION, SANIU

Saniu, commonly known as Kichiyemon, son of Sōniu, continued the work of Raku-making. His bowls were considered tasteful. He died in 1739, though another authority gives the date as 1751.

3672. Tea-bowl. D. 5⅛ in. Thickened rim, with three equidistant crenulations. Bright light red Raku glaze with greenish areas. *Raku* (imp.), mark of Saniu. 1730

3673. Incense-box. L. 2¼ in. Dull bluish-black iridescent glaze. *Raku* (imp.). 1730



3673

SEVENTH GENERATION, CHŌNIU

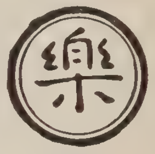
This potter was also known as Kichiyemon. He was the son of Saniu, and used one form of mark in signing his work. Chōniu died in 1760.

3674. Tea-bowl. D. 4½ in. Highly polished olive-black glaze, red underglaze exposed in places, flecks of green in glaze. Basal ring irregular. *Raku* (imp.), mark of Chōniu. 1750

3675. Square box, corners fluted. H. 2⅛ in. Bull in relief on cover. Light fawn underglaze exposed on base and top of cover. Sides of box rich green glaze shaded. *Raku* (imp.). 1750

3676. Box (jewel). D. 2⅝ in. Shiny black Raku glaze. *Raku* (imp.). 1750

3677. Tea-bowl. D. 4⅝ in. Rich black glaze. (*Raku* imp.). 1750

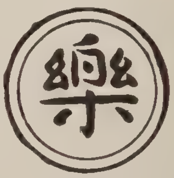

3676

EIGHTH GENERATION, TOKUNIU

Tokuniu, representing the eighth generation, died young in 1774; for this reason the work of this potter is very rare. One mark only is recorded, and this shows the impression of a seal coarsely drawn and cut.

3678. Incense-box (turtle, conventionalized). L. 1⅞ in. Greenish-white underglaze, exposed inside, thin brownish-black overglaze. *Raku* (imp.), mark of Tokuniu. 1770

3679. Incense-box. D. 2$\frac{15}{16}$ in. Light red Raku glaze. Under-decoration of cross-lines in light yellow on cover. Roughly modeled. Obscure mark in red lacquer. 1770

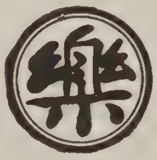

3678

NINTH GENERATION, RIYŌNIU (Plate XXII. 3682, 3683, 3687)

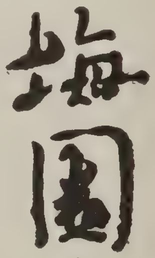
Riyōniu was the adopted son of Tokuniu, though another authority says he was a son of Chōniu. Riyōniu was at work in 1790. Three different marks were used by him in signing his pieces. In the year 1792, the two hundredth anniversary of Chōjiro's death, Riyōniu made two hundred bowls signed with the mark *Raku*, which was used only on these anniversary bowls.

3680. Tea-bowl. D. 4⅛ in. Rich glossy black glaze, strongly pitted, iridescent on base. *Raku* (imp.), 1st mark of Riyōniu. 1790

3681. Tea-bowl. D. 4⅞ in. Light buff clay, transparent underglaze, bright red overglaze with greenish areas mottled. *Raku* (imp.), 1st mark of Riyōniu. 1790


3680

3682. Tea-bowl. D. 4 in. Thick walls. Light red glaze with greenish areas. Strongly incised design of pine branches filled with white. Strong spiral mark on bottom. *Baiyen* (inc.), name of artist who decorated it. 1790


3682

3683. Tea-bowl. D. 5 in. Soft grayish-white clay, light yellowish underglaze, bright red overglaze with large splash of green glaze mottled. Jewels in white. *Raku* (imp.), 2d mark of Riyōniu. 1790
Gift of Denman W. Ross.

3684. Box (bird). L. 3½ in. Thick and heavy. Rich green glaze, base of wings yellowish-red glaze. *Raku* (imp.), 2d mark. 1790

3685. Box (conventional bird). H. 2$\frac{7}{16}$ in. Roughly carved. Glistening honey-colored glaze. *Raku* (imp.), 2d mark. 1790

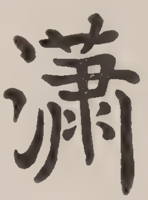
3686. Cup-rest. D. 2⅜ in. Thin red glaze with olive-green areas. *Raku* (imp.). 1790

3687. Tea-bowl. D. 3¾ in. Rich black shining glaze, flecks of white. Diagonal incised lines on side. *Raku* (imp.). *Shō* (inc.). 1790

3688. Tea-bowl. D. 4 in. Buff clay, transparent underglaze, light red overglaze with olive area. Underglaze showing through. *Raku* (imp.), 2d mark. 1790

3689. Box (bird). L. 2½ in. *Raku* (imp.). 1790

3690. Tea-bowl. D. 5⅜ in. Black glaze. *Raku* (imp.). 1790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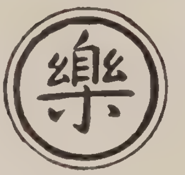

3690

3691*. Cup-rest. D. 2¼ in. Thin green glaze. Design impressed and perforated. Impressed portion gilded. *Raku* (imp.), 3d mark of Riyoniu. 1790

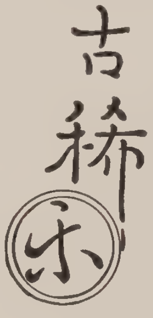
3692. Box (peach). L. 3⅜ in. Rich green glaze clouded. Leaves light fawn, stem yellow. Inside, very light fawn glaze.
Raku (imp.), 3d mark. *Koki* (inc.). 1790

3693. Dish, two shells with looped legs. L. 6⅞ in. Yellowish-white glaze with greenish tinge, coarsely crackled.
Raku (imp.), 3d mark. 1790

3694. Fire-vessel. H. 4⅝ in. Light fawn clay, creamy-white glaze with greenish tinge crackled. *Raku* (imp.). 1790

3695. Globular jar. H. 6½ in. *Raku* (imp.). 1790

3696. Tea-bowl. D. 4⅜ in. Fawn clay, yellowish-white underglaze, heavy dull black overglaze. Large mountain shaded in yellowish-white. *Riyōniu tsukuru* (inc.). 1790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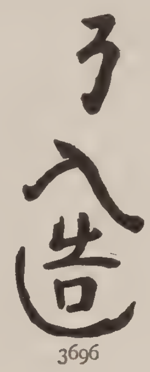

3696

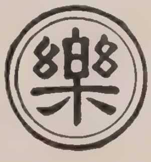
3697. Tea-bowl. D. 4⅞ in. Glistening yellowish-white glaze, clouded with large areas of light olive and pinkish hues. Closely scratched vertical lines on side of bowl. *Kudai tsukuru* and kakihan (inc.). 1790

TENTH GENERATION, TANNIU

Tanniu was the second son of Riyōniu. His work possesses no special merit. He used five different marks, one of which was given him by the prince of Kii, in whose oven at Wakayama he baked for a while. Pieces made in Wakayama bear the mark *Seinei.*

3698. Tea-bowl. D. 5⅛ in. Coarse dull light brown clay, thick lustrous black glaze.
Raku (imp.), 1st mark of Tanniu. 1810

3699. Deep tea-bowl. D. 3 11/16 in. Coarse fawn clay, thick lustrous black glaze. Plum blossom and triangular figure in yellowish glaze.
Raku (imp.), 2d mark of Tanniu. 1810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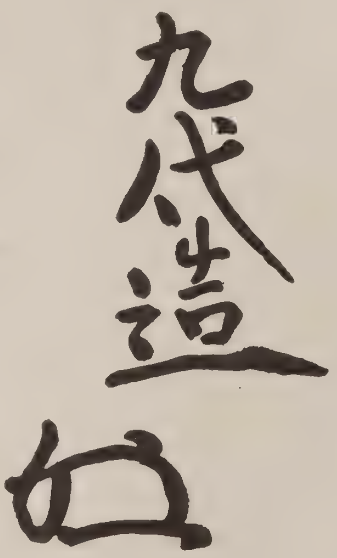
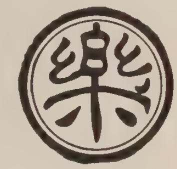

3697

3700. Tea-bowl. D. 4⅜ in. Coarse light gray clay, under and over glaze thick, lustrous black, and iridescent. *Raku* (imp.), 2d mark. 1810

3701. Box. D. 2⅜ in. Red glaze, light green areas, roughened with white specks. Conventional flowers in white on cover. *Raku* (imp.), 3d mark of Tanniu. 1810

3702. Tea-bowl. D. 4¾ in. Light fawn clay, transparent underglaze, light red overglaze with greenish areas. Under-decoration of pine trees in white.
Raku (imp.), 3d mark. 1810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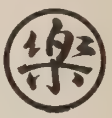

3702

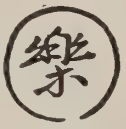
ELEVENTH GENERATION, KEINIU

Keiniu, also known as Kichizayemon, made Raku pottery of an inferior kind. He used three marks, the first in 1836, the second in 1851, and the last in 1870. The last mark had the additional character *Haku* associated with *Raku.* On the two hundred and fiftieth anniversary of Chōjiro's death, Keiniu, following the example of Riyōniu, made two hundred and fifty bowls, signed with the usual mark *Raku*, as well as a special mark *Raku.*

3703. Tea-bowl. D. 3⅝ in. Light yellow underglaze, brownish-black overglaze. Yellow areas exposed, representing gibbous moon and cloud strata.
Raku (imp.), 1st mark of Keiniu. 1840

3704. Tea-bowl. D. 4⅞ in. Thick lustrous black Raku glaze. *Raku* (imp.), 2d mark of Keiniu. 1852

3705. Box, with looped handle. D. 2½ in. Light fawn clay, transparent underglaze, bright light red overglaze with greenish areas. Under-decoration of pine needles on cover, and cross-hatching about margin.
Raku (imp.), 2d mark of Keiniu. 1852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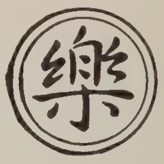
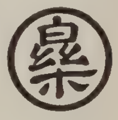

3704

3706. Spoon. L. 3⅛ in. Light red glaze. *Raku* (imp.). 1852

3707. Tea-bowl. D. 4¼ in. Light brown clay, yellowish underglaze, bright green overglaze about rim. Under-decoration of brush-mark. *Raku* (imp.), 2d mark of Keiniu. 1852

3708. Fire-vessel. D. 5 5/16 in. Bright green glaze. *Raku* (imp.). 1852

3709. Tea-bowl. D. 4¼ in. Coarse light fawn clay, glistening black underglaze, thick reddish-brown overglaze, running.
Raku (imp.), 3d mark of Keiniu. 1870

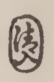

3709

TWELFTH GENERATION, KICHIZAYEMON

This potter, representing the twelfth generation of this long line of potters, was at work in 1882, and from him I gathered many of the facts herein recorded. Among other matters of information I learned from him that only the immediate members of the family were engaged in the making of Raku pottery. It has also been the custom of the family, on the death of its head, to cut the Raku seal in halves and bury the pieces with the body.

3710. Tea-bowl. D. 4¼ in. Coarse light fawn clay, thick lustrous brown glaze. *Raku* (imp.), mark of Kichizayemon. 1880

The following specimens are Raku pottery, many of them bearing the mark of *Raku*, some of considerable age; but it is impossible to assign them to their proper makers. Some are unquesionably fraudulent, and it is not impossible that some of the above may be placed in the same category.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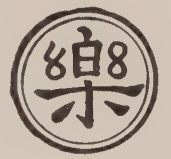

3710

3711–3729. Raku tea-bowls, tea-jars, and incense-boxes, among which is a tea-jar with the mark of *Seiniu* (No. 3729). 1750–1890

ICHIGEN (Case 32)

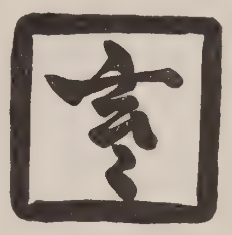
This potter, commonly known as Yahei, is said by one record to have been the pupil of Ichiniu (fourth Raku); by another record he is said to have been a son of Ichiniu. He made Raku bowls of considerable merit. He marked the boxes containing his work with the stamp of *Raku*. The single specimen in the collection has the incised mark *Ichigen*. His work is exceedingly rare.

3730. Tea-bowl. D. 4⅝ in. Deep red clay, with smooth surfaces, thick light red Raku glaze mottled with white, showing greenish-gray below. Closely crackled. *Ichigen tsukuru* (inc.). 1720

GENGEN (Case 32)

An amateur potter named Gengen Hachizo made Raku tea-bowls at Kyōto in 1837–1838. These were signed *Gengen*. The single specimen in the collection is vigorously made and rich in color.

3731. Tea-bowl. D. 4 in. Thick walls. Sides broadly sliced. Fawn clay, bright red Raku glaze, large area of olive-green. *Gengen* (imp.). 1837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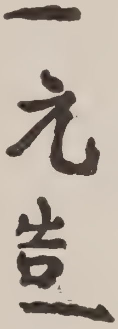
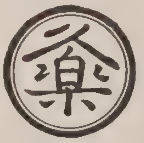

3730

KYŪRAKU (Case 32)

This potter, commonly known as Yasuke, made Raku pottery of a peculiar quality, using white, yellow, and green glazes. He was at work in 1855.

3732. Candlestick. H. 4¾ in. Very light red clay, white glaze strongly crackled. *Kyūraku* (imp.). 1855

3733. Flower-vase. H. 7 in. Light fawn clay, clear yellow glaze. *Kyūraku* (imp.). 1855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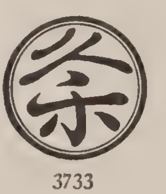

3733

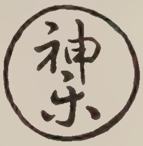
OKAZAKI (Case 32)

Raku pottery, with the impressed mark *Kagura* (also read *Shinraku* and *Kanraku*), was made by Bunzaburo in Okazaki village, as late as 1870. The pottery is known as Okazaki by the Japanese. The work is of an inferior kind, though some merit attaches to the earlier pieces.

3734. Tea-bowl. D. 3⅝ in. Rich glistening black glaze. Plum blossoms inside and out in white glaze. *Kagura* (imp.). 1855

3735. Box (bird). L. 3⅞ in. Glistening white glaze with light reddish clouds. *Kagura* (imp.). 1855

3736. Tea-pot. D. 3½ in. Light brown clay, dull yellow underglaze, rich dark brown overglaze, minutely pitted, with finger touches exposing yellow glaze in spots. *Kagura* (imp.). 1860



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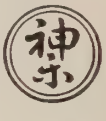


3736

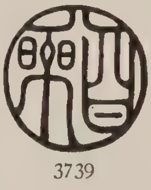
3737. Covered bowl. D. 5⅜ in. Soft buff clay, vertical incised lines, interspaces glazed dark green, red and white alternating. *Kagura* (imp.). 1860

3738. Tea-cup. D. $2\frac{5}{16}$ in. Modeled by hand. Fine light gray clay, transparent glaze. Poem incised. *Nippon Kagura-oka Tokuniu* (inc.).

This was identified as Kanraku by Ninagawa, and is placed here provisionally.

KANRAKU (Case 32)

A Raku tea-bowl bearing the mark *Kanraku* appears to be one hundred and fifty years old at least. Nothing is known about the potter.



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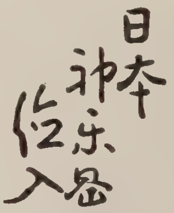


3738

3739. Tea-bowl. D. 4⅜ in. Coarse Raku clay, light reddish glaze with whitish tinges. *Kanraku* (imp.). 1750

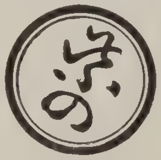
The bowl is very much worn, and the above date is uncertain.

MURASAKINO (Case 32)

In the early part of this century a potter by the name of Gakutei established an oven at the gate of Daitoku Temple, where pottery was made for a short time. The impressed mark *Murasakino* was used. In 1844 a new oven was opened within the temple grounds, and the work was signed *Murasakino,* written in a different way. The mark *Joraku* was also employed.

3740. Incense-box (mountain). D. 3⅝ in. Coarse light fawn clay, white glaze tinged with fawn-colored spots. Light blue clouds.
Murasakino (imp.). 1810

3741. Tea-bowl, squarely flattened. D. 4⅛ in. Coarse light fawn clay, thick brownish-black glaze with yellowish underglaze showing through in spots. 1844
Murasakino (imp.).



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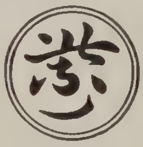
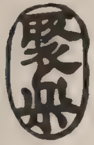


3741

RAKU POTTERY IN GENERAL (Case 32)

3742–3760. Various pieces of Raku, presumably Kyōto, of which no record has been obtained. These bear the marks of *Juraku* (3742); *Senzai-raku* (3744); *Nobuyuki* (3745); *Hachi-jū-ga, Raku-ō,* and a kakihan (3746); *Sanshō* (3747); *Giōnen roku-jū-hachi sai, Sofiku kore wo tsukuru* and a kakihan (3749); *Mukōgaoka tsuchi nite tsukuru Hiaku-kiyoku* (3748); *Kyōto Shōrin-an ni oite tsukuru* (3750*); *Giokuto* (3751*); *Sokichi* and a kakihan (3752);

Kio Toraku (3754*); *Hiaku-kiyoku* (3755*); *Haku* (3756*); kakihan of Mitani Soshiu (3757); *Ya* (3759); *Raku* and *Ki* (3760*). One object, said to have been made by Bunkiō in Chōniu's furnace, is unsigned.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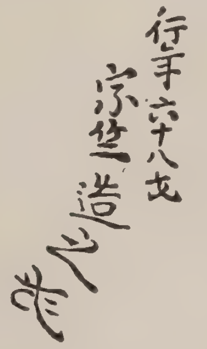
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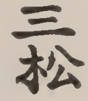

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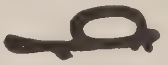
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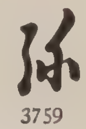
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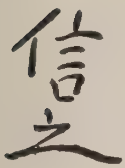

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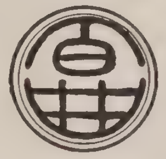
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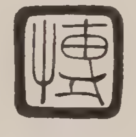
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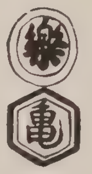
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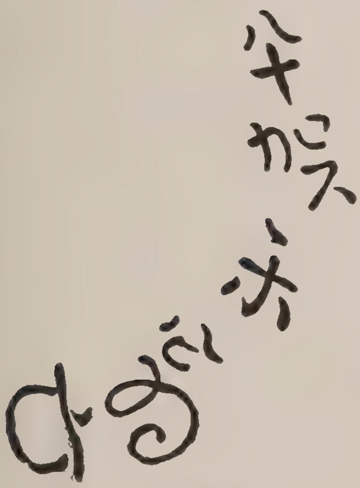
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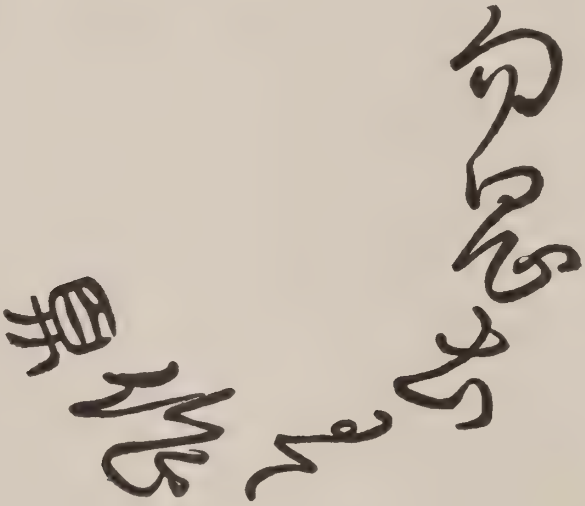
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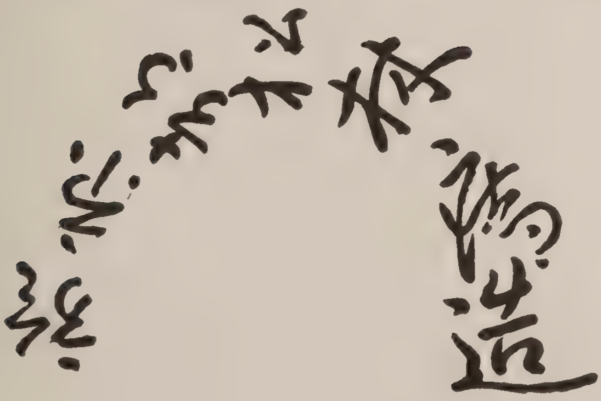
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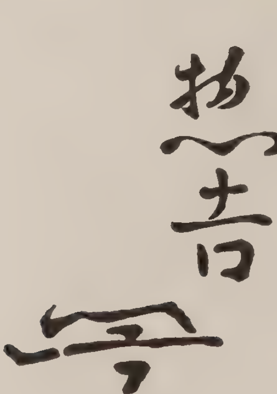
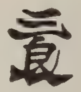

3752

KENZAN (Case 31 and Plate XXI. 3765, 3766)

The work of Ogata Shinsho, or Kenzan, dates from the latter half of the seventeenth century to the early half of the eighteenth century. He died in 1743 at the age of eighty-three. Kenzan made an enduring reputation as a potter and artist. Kōrin, an elder brother, was equally famous, as attested by his lacquer-work and paintings. In some instances he decorated his brother's pottery. (See Kenzan; Musashi.) No signature has been so often forged as that of Kenzan; and spurious Kenzan may be found in every stock and in every collection, not excepting the one of which this is a catalogue. Certain authorities state that there was only one generation of Kenzan; other authorities record a son and a grandson who made the same kinds of pottery and used the same signature. In Dr. Frank's catalogue, of his collection lent to the Bethnal Green Museum (now in the British Museum), is recorded a water-jar with the signature *Kenzan Sandai Bunsei nensei.* Here we have mentioned Kenzan third and the year period Bunsei (1818 to 1830). Ninagawa records six generations of Kenzan, all, with the exception of the first, having lived in Yedo. If this statement could be established many pieces signed *Kenzan,* though inferior to the original Kenzan, might be regarded as genuine and referred to some of these generations. I have found it impossible, however, to make these distinctions. Kenzan had many pseudonyms. Among those attributed to him are Kenzan, Sansho, Shinsho, Ogata Sansho, Shinsaburo and Saburo, Shoko, Shūseidō, Shisiu, Reikai, and Tōin.

3761. Bowl. D. 6 in. Fawn clay, transparent underglaze, thick white overglaze. Close spiral lines in dull blue. *Saburo* (imp.). 1680

An early mark of Kenzan.



3761

3762. Deep cup. H. $3\frac{1}{2}$ in. Gray-drab clay, grayish glaze, broad brush-marks of white and light blue. Over-decoration of twigs and buds in brown. Inside, similar decoration. Unsigned. 1690

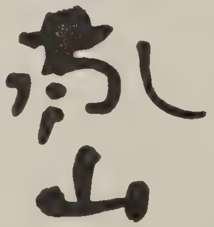
3763. Bowl. D. $4\frac{3}{8}$ in. Gray-drab clay, light gray underglaze, broad area of white glaze upon which are flowers and grass in brown and blue. *Kenzan* (written). 1690

Type Ninagawa. Part IV., Fig. 29.

3764. Tea-cloth holder. H. $2\frac{9}{16}$ in. Fine fawn clay and glaze. Over-decoration of brown twigs and blossoms in white slip.
Kenzan (written). 1690

Type Ninagawa. Part IV., Fig. 25.

3765. Box, irregular outline, corresponding to design on cover. D. $4\frac{5}{8}$ in. Fine fawn clay, rich light fawn glaze. On cover, picture of huts, water, boats, and figures in dark and light brown and blue. Sides with lattice design in blue. Inside, broad dashes of blue. *Kenzan* (written). 1700



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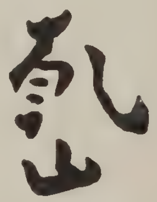


3765

Type Ninagawa. Part IV., Fig. 24.

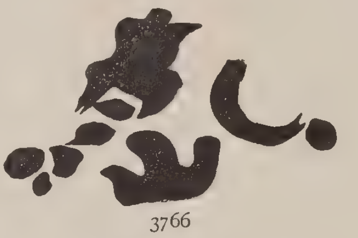
A remarkable example of Kenzan's work.

3766. Bowl. D. 4$\frac{9}{16}$ in. Fine grayish-drab clay and glaze. Over-decoration of leaves in white and brown, leaves veined with light gray.
Kenzan (written). 1700

Type Ninagawa. Part IV., Fig. 28.

3767. Raku bowl. D. 4$\frac{1}{8}$ in. Thick and heavy. Thick black glaze, two flowers outlined in white glaze. Inside, similar decoration. *Kenzan*, written in black glaze on greenish panel. 1700

Type Ninagawa. Part IV., Fig. 27.



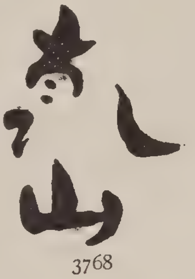
3766

3768. Tea-cloth holder. H. 3$\frac{3}{8}$ in. Light gray-drab clay, gray underglaze, exposed inside; white overglaze. Over-decoration of conventional flowers and stems in light brown with incised shading. Above and below, band of scrolls. *Kenzan* (written). 1720

Type Ninagawa. Part IV., Fig. 26.

3769. Bowl. D. 4$\frac{3}{4}$ in. Signed. 1720

3770. Bowl. D. 4$\frac{5}{8}$ in. Fine brownish clay, very light fawn glaze, clouded. Under-decoration of chrysanthemums in blue and brown. Poem and signature in black. Old Kiyomizu style. *Kenzan* (written). 1720



3768

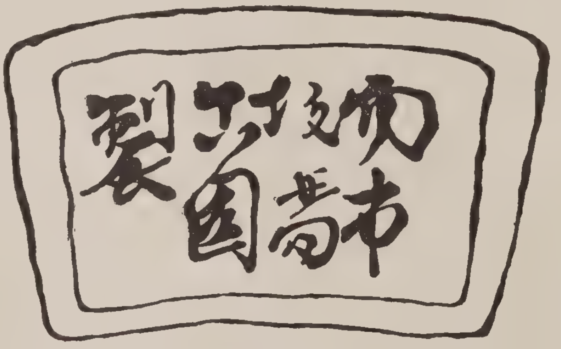
3771. Beaker. D. 6$\frac{5}{8}$ in. Very rough gray-drab clay, large area of thick brown glaze inside and out. Unglazed portion with brush-mark in white glaze, and spiral marks in deep blue. *Ichi-saka* [?] *Shōkoen oite sei* (written). 1720

3772. Square box. L. 3$\frac{7}{16}$ in. 1760

3773. Square box, with beveled corners. W. 1$\frac{1}{2}$ in. Gray-drab clay, gray glaze. Imbricated scrolls.
Ken (written). 1780

3774. Box, hexagonal. H. 1$\frac{1}{2}$ in. 1780

3776. Fire-holder, square. H. 4$\frac{5}{8}$ in. Thick walls. Hard light fawn clay, nearly white glaze minutely crackled. Over-decoration of scrolls, formal flowers, etc., in deepest olive-brown.
Kenzan (written). 1780



3771

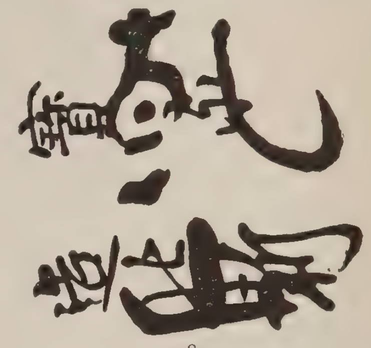
3777. Fire-bowl. H. 4$\frac{3}{8}$ in. Fine fawn clay, thick white glaze separating at base. Over-decoration of conventional flowers and leaves in olive-brown. *Kenzan* (written). 1780

Gift of W. S. Bigelow.

3778. Square cake-dish. W. 6 in. Light fawn clay, transparent underglaze. Bands of white overglaze, forming stems of bamboo, shaded with blue, leaves in blue and olive-brown. On sides, scrolls in brown and blue. *Kenzan* (written). 1780

3779. Mate to last, with vigorous drawing of waves. *Kenzan* (written). 1780

3780. Bowl, vertical sides. D. 4½ in. Japanese yellow clay and glaze. Blossoms in bright blue, brown, and white. *Kenzan, Hoyei tsukuru,* and obscure name (written). 1800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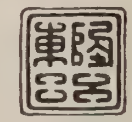
3781. Tea-cloth holder, open below. H. 2½ in. Fine light gray clay, coarse light gray glaze. Plum branches in brown with white flowers. *Kenzan* (written). 1800
Gift of Rufus E. Moore.

3782. Shallow dish. D. 5⅞ in. Fine light fawn clay, thick white glaze, separating in places. Vigorous decoration of bamboo, inside and out, in dark brown and blue. *Kenzan* (written). 1800
Gift of W. S. Bigelow.

3783. Deep cup, square. H. 4½ in. Light fawn clay, lustrous black Raku glaze. Plum blossom in thick white glaze with blue shading. *Kenzan* (written). 1800
Gift of Denman W. Ross.

3784*. Bowl. D. 7 in. *Kenzan* (written). *Tokō Tōtō* (imp.).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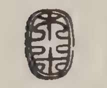
MOKUBEI (Case 31 and Plate XXI. 3799, 3800)

This potter attained great celebrity in the early part of this century in making successful imitations of Chinese celadon and Oriental porcelains. It is said that he was the first one who employed moulds in making tea-pots. He used a number of signatures.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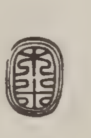
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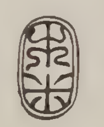
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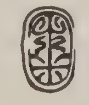
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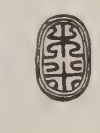
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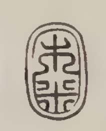
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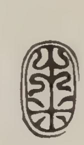
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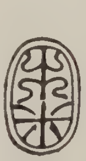
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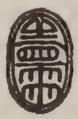
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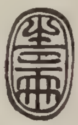

3809

3785. Tea-pot. D. 4 in. Thin walls, dark drab clay, light gray glaze. Band of circles, stars, basket-work, etc., in white Mishima. *Mokubei* (imp.). 1825
Type Ninagawa. Part V., Fig. 3.

3786. Tea-pot. D. 3¾ in. Moulded. Light fawn clay. Clouds in relief, glazed bright green. Interspaces unglazed. Cover and nozzle with purple and light blue glaze. *Mokubei* (imp.). 1825
Type Ninagawa. Part V., Fig. 5.

3787. Tea-cup. D. 3 in. Moulded. Fawn clay, thick white glaze. Bands of scrolls, dragons, etc., in high relief. Unsigned. 1825
Type Ninagawa. Part V., Fig. 4.

3788. Tea-pot, similar to last. *Mokubei* (imp.). 1825

3789–3793. Tea-pots and haisen, signed *Mokubei.* 1825

3794, 3795. Cake-dish and figure. Celadon glaze. Figure signed *Mokubei.* 1825

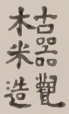
3796. Tea-cup. D. 2⅞ in. Gray-drab clay, greenish-olive celadon glaze. Inside, delicate design of dragon, bird, etc., in relief, moulded. *Mokubei* (imp.). 1825

3797. Tea-cup. D. 2¾ in. Similar to last. *Mokubei* (imp.). 1825

3798. Tea-pot, in form of jewel. D. 3 in. Very fine light gray-drab clay, unglazed, polished surface darkened by use. *Mokubei* (imp.). 1825

3799. Incense-box (cherry blossom). D. 1⅞ in. Japanese yellow clay and glaze. Flowers shaded in red and gold. *Kokikwan Mokubei tsukuru* (written in gold). 1825

An exquisite example.



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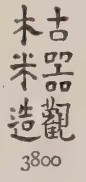
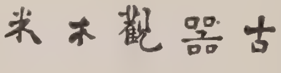


3800

3800. Tea-pot, very thin walls. D. 3⅞ in. White clay unglazed. Figures of Chinese children at play, in green, purple, yellow, and blue enamels, outlined in black. *Kokikwan Mokubei tsukuru* (written). 1825

A remarkable example of decoration.

3801–3807. Tea-cups, tea-pots, cover-rest, and furnace for tea-pot, variously signed *Rōbei tsukuru* (written) (3801), *Rōbei Moku* (written) (3802), *Kokikwan Mokubei* (written) (3805), and *Mokubei* (imp.) (3804, 3806). 1825



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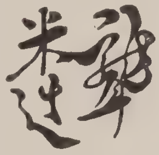

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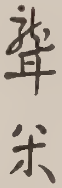
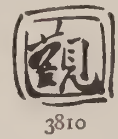


3802

3808. Bowl, deeply notched at base. D. 4⅝ in. Thick and heavy. Gray-drab clay, light grayish-yellow underglaze, greenish-blue overglaze running. Bats in blue and brown. *Ao Mokubei* (imp.). 1825

3809–3814. Pieces of Mokubei variously signed *Ao Mokubei* (imp.) (3809), *Kwan* (written) (3810), *Kōto Mokubei dojin tsukuru* (inc.) (3813), *Mokubei* (imp.) (3814). 1825



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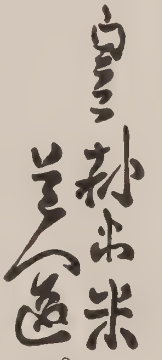


3813

ASAHI (Case 34 and Plate XXIII. 3815)

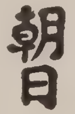
Accounts vary greatly as to the origin of the pottery bearing the impressed mark *Asahi*. Records state that it was first made at Uji in 1624–1644. Absolute plainness of form and glaze characterize the earlier work. Matsubayashi Chōbei, claiming to be the fifteenth generation, revived the work in 1852. The present generation, Matsubayashi Matsunosuke, is the grandson of Chōbei. Miserable imitations with counterfeit mark made by Zōroku were common in the bric-a-brac shops of Japan in 1882–1883.

3815. Tea-bowl. D. 5¾ in. Heavy grayish-fawn clay and glaze, splashes of thick grayish overglaze running from rim, coarsely pitted. *Asahi* (imp.). 1640

Type Ninagawa. Part III., Fig. 18.

3816. Tea-bowl. D. 4¼ in. Thick and heavy. Brown clay, olive-gray glaze. Pine in dark gray. *Asahi* (imp.). 1640

3817. Tea-bowl. D. 4⅞ in. Light straw clay and glaze, finely crackled. *Asahi* (imp.). 1680



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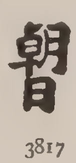
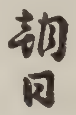


3817

3818. Tea-bowl. D. 5¼ in. Fine gray-drab clay, yellowish-gray glaze with grayish areas. *Asahi* (imp.). 1700

A beautiful example, showing the color of morning light in the glaze.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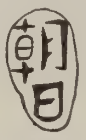
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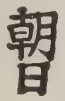
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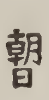
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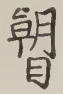
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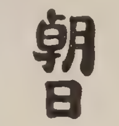
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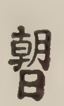
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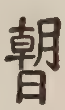
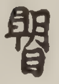

3827

3819–3835. Bowls, cups, etc. All signed *Asahi*, impressed. 1700–1880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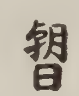
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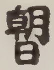
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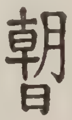
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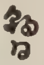
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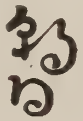
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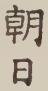

3835

ZENGORO (Case 32)

A family of potters famous in the annals of Japan is that of Zengoro. Nishimura Zengoro is regarded as the founder of the family. He was a Shintō priest in Nara, and made unglazed vessels for offering. He died in 1558. His son, the second Zengoro, became a potter and went to Izumi, and there erected an oven and made unglazed fire-vessels (*furo*). In the work he showed great skill, and received the sobriquet of Furo-shi Zengoro (Furo-maker, Zengoro). The third Zengoro moved to Kyōto and continued the work of furo-making, beside that of other utensils for the tea-drinkers. Successive generations up to, and including, the ninth continued as potters, limiting their work to furo and other fire-utensils, and were famous for their excellent pottery. The pottery being unglazed, and of the softest character, but little has survived. Of these early generations the collection possesses but one bowl, made by the third generation, Sōzen, a gift to the collection from Denman W. Ross, and an incense-burner made by the sixth generation, Sōhin, presented by George Iles. Collateral members of the early generations are represented in the collection by the work of Yokurō and Sōzaburo and Sōshiro, and these objects will be catalogued after the Zengoro series.

The generations of the Zengoros, with their pseudonyms, are as follows: —

First generation	not known	died 1558
Second generation	Sōzen	died 1594
Third generation	Sōzen	died 1623
Fourth generation	Sōun	died 1655
Fifth generation	Sōzen	died 1698
Sixth generation	Sōhin	died 1741
Seventh generation	Sōjuin	died 1744
Eighth generation	Sōen	died 1769
Ninth generation	Sōgan	died 1779

Tenth generation . . .	Ryōzen . . .	died ?
Eleventh generation . .	Hōzen . . .	died 1853
Twelfth generation . . .	Wagen . . .	died ?
Thirteenth generation . .	Tokuzen	

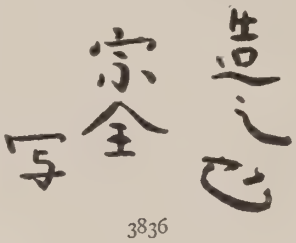
THIRD GENERATION, SŌZEN (Plate XXII. 3836)

Sōzen was the first of the family who established himself in Kyōto. Here he made furo (easily broken, as Ninagawa adds) and also Raku bowls, bearing the incised mark *Sōzen.*

3836. Tea-bowl. D. 3¾ in. Light fawn clay, light red Raku glaze with light yellowish-fawn areas. Strongly crackled. *Sōzen utsutsu kore wo tsukuru(nari?)* (inc.), also kakihan. 1610

An object of the greatest rarity.

Gift of Denman W. Ross.


3836

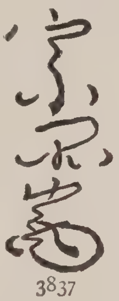
SIXTH GENERATION, SŌHIN

This potter, representing the sixth generation, is said to have baked at Nara in the early part of the eighteenth century. Examples of his work are of the greatest rarity. The single object in the collection, a furo, is inscribed with his name and his age at the time of making.

3837. Furo, low body with two encircling ribs, three short legs. D. 5⅞ in. Finest gray-fawn clay, unglazed. Outside, polished, large jet-black area on one side involving leg. Surface streaked with light red and dark gray. *Sōhin* and kakihan. *Toshi roku-jū san* (inc.), not given. 1730

Gift of George Iles.

Between this family and the tenth Zengoro the collection contains no examples.


3837

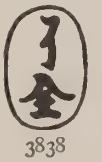
TENTH GENERATION, RYŌZEN

This potter succeeded to the work of his predecessor, and for a while made fire-vessels, but afterwards apprenticed himself to Raku Riyōniu, and while working for him discovered a peculiar kind of glaze resembling certain Chinese colors. Leaving Riyōniu he began work on his own account, producing pottery with the new glazes of purple, green, and yellow on a hard white body, and these pieces bear the impressed mark *Ryōzen.*

3838. Cylindrical flower-holder. H. 5⅛ in. Light fawn underglaze showing inside, purple overglaze outside. *Ryōzen* (imp.). 1810

3839. Candlestick. H. 8½ in. Thin purple glaze, fluted lines incised and gilded. Hollow base with yellow glaze. *Ryōzen* (imp.). 1810

Gift of W. S. Bigelow.


3838

3840. Flower-vase.

This evidently belongs with the same set as the candlestick, No. 3839, having the same glaze and decoration.

Gift of W. S. Bigelow.

3841. Ash-holder. D. $8\frac{1}{4}$ in. Modeled by hand. Black lacquer inside and out. Incised lines on side gilded. *Ryōzen* (imp.). 1810

3842. Fire-vessel. D. $4\frac{5}{16}$ in. Octagonal, paneled in deep grooves. Above, band of panels enclosing the eight characters. Surface black lacquer. Grooves and characters gilded. *Ryōzen* (imp.). 1810

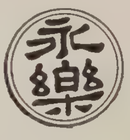
Gift of W. S. Bigelow.

ELEVENTH GENERATION, HŌZEN = YEIRAKU (Plate XXII. 3843, 3845)

Hōzen made great improvements on his father's methods, and by his skill and originality established the world-wide reputation of his family. His pure blue and white, his celadon, and, above all, his wonderful bowls decorated in red and gold, easily place him in the ranks of the great potters of the world. His fame spread rapidly, and early attracted the attention of the Prince of Kii, who invited him to take charge of a private kiln at his castle grounds at Wakayama. Here, in 1827, he made pottery known as Oniwa, or Kairakuyen (see Kii). For these services he received from the prince, as an honorary distinction, two seals, one of gold and the other of silver. The gold seal had upon it the characters Yeiraku, and the silver seal bore the characters Kahin Shiriu. His pieces were usually signed with one or the other of these seals, though sometimes the written characters *Yeiraku sei* appear. He died in 1853.

3843. Bowl. D. $4\frac{5}{8}$ in. Hard light gray clay, strong whitish-gray glaze, coarsely crackled. Over-decoration of pine, plum, and bamboo in blue and green enamels, red blossoms, and gold. *Yeiraku* (imp.). 1825

Type Ninagawa. Part V., Fig. 11.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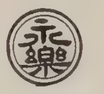
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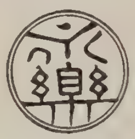

3856

3844. Box. D. $2\frac{5}{8}$ in. Fluted sides, crab in high relief on cover. Light fawn clay, hard dull white glaze within, glassy green glaze without. Crab glazed yellow. *Yeiraku* (imp.). 1830

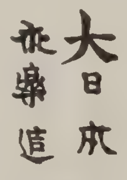
Type Ninagawa. Part V., Fig. 12.

3845. Large bowl. D. $6\frac{5}{8}$ in. Hard white clay, dead red glaze. Design in gold of scrolls, mythological birds, formal leaves, flowers, etc., with texture scratched with sharp point. Inside, on bottom, white glaze with clouds, waves, etc., in rich blue. *Dai Nihon Konan Yeiraku Hōzen tsukuru* (written in blue). 1830

A beautiful example of Yeiraku's "red and gold."

3846. Tea-cup. D. $2\frac{9}{16}$ in. Similar to last, different design. *Dai Nihon Yeiraku tsukuru* (written). 1830

3847–3853. Various examples of Hōzen's work bearing the impressed mark *Yeiraku*.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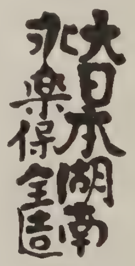
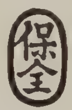

3845

3854. Flower-vase. H. $7\frac{1}{2}$ in. Light buff and grayish-black clays mixed. Smooth unglazed surface. Simple pointed leaf form incised around upper portion. *Hōzen* (imp.). 1830

Very rare mark.

3855. Box. D. $3\frac{3}{16}$ in. Rough surface. Shiny red lacquer, heavily gilded inside and out. *Yeiraku* and *Kahin Shiriu* (imp.). 1830


3854

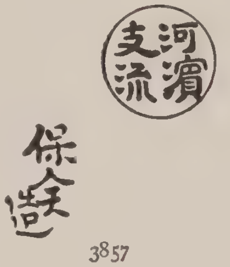
3856. Bowl. D. 4¾ in. Hard brown clay, dull mottled brown glaze. 1830
Yeiraku (imp.). *Kahin Shiriu* (imp.), inside.

3857. Bowl. D. 4 in. Roughly moulded inside, vertically sliced. White porcelain clay and glaze. Flight of storks in blue encircling bowl. 1830
Kahin Shiriu (imp.). *Hōzen tsukuru* (written).

3858–3861. Bowl and incense-boxes, signed *Kahin Shiriu.* 1830
No. 3858, gift of Mr. Yamanaka.

3862. Fire-vessel, with handles and three short legs. D. 5⅝ in. White stone clay, with pale green celadon glaze.
Kahin Shiriu (imp.). 1830
A remarkable example of Hōzen's work.

3863. Low dish. D. 6½ in. Constricted in middle. Above constriction rich yellow glaze, below constriction bright green overglaze running, yellow glaze showing through. Base and inside, yellow glaze. 1830
Yeiraku (imp.).



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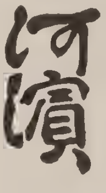


3864

3864. Bowl, roughly hewn with knife. D. 4¼ in. Light dead brown clay, light gray glaze.
Kahin (imp.). 1830

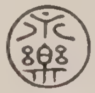
TWELFTH GENERATION, WAGEN (Plate XXII. 3865)

Wagen succeeded to his father's work, continuing the methods, glazes, and the mark *Yeiraku,* but the productions of his kiln, while in many instances showing great merit, do not approach the high character of Hōzen, the great Zengoro. In 1853 he went to Omuro, and established a kiln on the site of Ninsei's kiln. Here he made pottery for a while, and signed his pieces *Omuro* and sometimes the initial mark *Ōuchi-yama sei en.* The mark *Hatsū kama* associated with *Yeiraku* is also used. The mark *Hatsū kama* is very rare. The work done here was quite different from his usual work and showed great taste. In 1866 he was called to Kaga, where he made porcelain bowls, tea-jars, and the like (see Kaga).

3865. Box. D. 2 in. Moulded. Fawn clay, light fawn glaze. Mythological animals and flames in relief, glazed brown. *Yeiraku* (imp.). 1850

3866. Large bowl, perforated border. D. 6 in. Light fawn clay, rich green glaze. Border with rich brown overglaze flecked with white and blue running and mingling with cream glaze.
Yeiraku (imp.). 1850

3867. Heavy bowl. D. 4 9/16 in. *Yeiraku* (imp.). 1850



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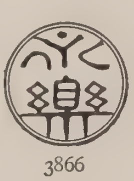


3866

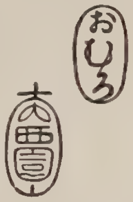
3868. Tea-pot. D. 3 13/16 in. Moulded; fluted sides. Fawn clay, rich green glaze. Cover purple glaze with yellow knob, splash of purple glaze on under side of cover. Inside, white glaze crackled. *Yeiraku* (imp.). 1850

3869. Bowl. D. 3 11/16 in. Fawn clay and glaze, pinkish tinges. *Yeiraku* (imp.). 1850

3870. Hand-warmer, in form of priest's wooden bell, vigorously carved. H. 8¾ in. Coarse light terra-cotta clay, areas of umber-brown glaze, rough surface. Wings, jewels, and eyes, thick dull ochre glaze with greenish tinges. *Omuro* and *Ōuchi-yama sei en* (imp.). 1853
Type Ninagawa. Part IV., Fig. 16.

3871. Bowl. D. 3¾ in. Light brown clay, gray glaze. Rough sketch of tree in olive-brown. *Ōuchi-yama sei en* (imp.). 1853

3872. Shallow bowl. D. 5⅝ in. Coarse light brown clay, very thick light olive-gray glaze with dark grayish-brown mottled area inside. *Omuro* (imp.). 1853
Type Ninagawa. Part IV., Fig. 15.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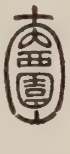
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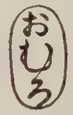

3872

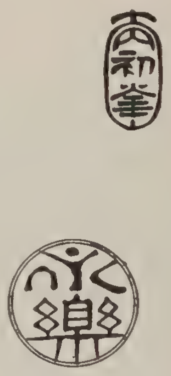
3873. Shallow bowl. D. 6½ in. Coarse brown clay, olive-greenish glaze with resplendent splash of rich brown glaze running into light blue. *Omuro* (imp.). 1853

3874. Bowl. D. 4¼ in. Thick walls. Coarse light fawn clay, fawn glaze with splash of olive-brown glaze running into bluish-white. Very coarsely crackled. *Omuro* (imp.). 1853

3875. Dish, in form of leaf. L. 5¾ in. Very light gray clay and glaze. Veins of leaf marked in olive-brown. *Yeiraku* and *Ōuchi-yama Hatsū kama* [meaning first kiln] (imp.). 1853

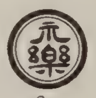
THIRTEENTH GENERATION, TOKUZEN

Tokuzen was at work in Kyōto in 1882, and to him I am greatly indebted for the information regarding the various generations of the family. His work, like that of the recent generations of many other families of potters, shows a marked deterioration in originality and vigor. The market to-day is filled with counterfeit pieces signed with the marks *Yeiraku* and *Kahin Shiriu.*


3875

3876. Flower-holder, in the form of a very long-necked bottle, with short bulbous body. H. 10⅛ in. Light fawn clay, glossy white glaze. Encircling bands of brown. *Yeiraku* (imp.). 1870

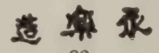
3877. Bowl. D. 4⅛ in. Hard stone clay, thick white glaze with rosy tinge. Over-decoration of quail and millet in green, brown, and gold. Around rim, inside and out, band of brocade in green, red, and gold. *Yeiraku* (imp.). 1870


3877

3878. Tea-cloth holder. H. $2\frac{1}{16}$ in. Blue and white porcelain.

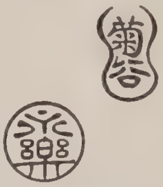
3879. Bowl. D. $4\frac{7}{16}$ in. Thick and heavy. Hard white stone clay, thick cream glaze. Over-decoration of ducks, grass, etc., in rich brown, white, and greenish-blue. Base grooved at right angles. No basal ring. *Yeiraku* (imp.). 1870

3880. Holder for bamboo tea-stirrer. H. $3\frac{7}{16}$ in. Blue and white porcelain. *Yeiraku tsukuru* (written). 1870


3880

3882. Beaker. D. $4\frac{3}{8}$ in. Light brown clay, thick gray glaze, splash of rich brown glaze inside and out. Around upper portion grass in brown, blue, and white. *Yeiraku* and *Kikutani* (imp.). 1875

3883. Wine-bottle. H. $5\frac{1}{2}$ in. Light fawn clay, yellow glaze. About neck light brown glaze running. Over-decoration of bamboo in brown, green, white, and gold. *Yeiraku* and *Kikutani* (imp.). 1875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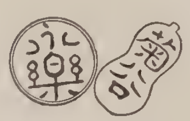
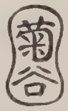

3883

3884. Bottle, with handle. H. $5\frac{1}{2}$ in. Brown clay, olive-gray glaze, rich brown overglaze running. *Yeiraku* and *Kikutani* (imp.). 1875

3885. Bowl. D. $4\frac{1}{2}$ in. Light fawn clay, greenish-white glaze coarsely crackled; thick glassy overglaze. Over-decoration of flowers in white slip, with yellow centres, green leaves. *Kikutani* (imp.). 1875

3886. Tea-pot. D. $3\frac{1}{8}$ in. Modeled. Brown clay unglazed. Characters incised. *Kuritani* (imp.). 1875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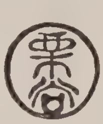
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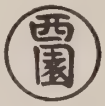
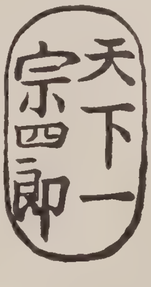

3887

3887*. Bowl. *Saien* (imp.).

The bowl is built up from a fragment which bears the impressed mark of *Ninsei*, said to have been dug up on the site of Ninsei's oven.

SŌSHIRŌ (Case 32)

Matsuke Sōshirō was the second son of Nishimura Sōzen, the third generation of the Zengoro family (see Cat. No. 3837). Hideyoshi, admiring the superior quality of his pottery, endowed him with the high-sounding title of Tenka-ichi Sōshirō (first below heaven). The pottery is said to date back to the early part of the seventeenth century, and examples of his work are extremely rare. After working in Kyōto for a while he established an oven in Yedo, where he made the same kind of pottery. The single piece in the collection was identified by Ninagawa as an essay of his Yedo oven. The present Yeiraku, however, informed me that the pieces bearing the mark of *Tenka-ichi Sōshirō* were made in Kyōto, but as there are grounds for doubt, the piece will be catalogued here provisionally.

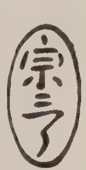

3888

3888. Ash-basin. D. $6\frac{3}{4}$ in. Buff clay, smooth surface unglazed. Fret impressed around rim. *Tenka-ichi Sōshirō* (imp.). 1640

SŌSABURŌ (Case 32)

This potter was a younger brother of Sōshirō and a pupil of Sōzen. His work was of the same character as that of his brother, and objects with the signature of *Sōsaburō* are of great rarity.

3889. Jar-shaped incense-burner. H. $2\frac{5}{16}$ in. Fine light fawn clay, polished surface, large black area on one side. *Sōsaburō* (imp.). 1660

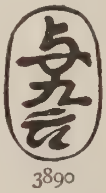

3889

YOKURŌ (Case 32 and Plate XXII. 3891)

A maker of unglazed earthen fire-vessels, after the style of the first Zengoro, was at work in Kyōto in 1573–1591. He was probably a collateral branch of the first Zengoro, and for this reason the two pieces bearing his signature are catalogued here.

3890. Hand-warmer, with three legs. D. 6½ in. Fawn clay unglazed and polished. *Yokurō* (imp.). 1580

3891. Incense-burner with three legs, with silver cover. D. 3 1/16 in. Light fawn clay, unglazed, polished surface. *Yokurō* (imp.). 1580
Gift of W. S. Bigelow.

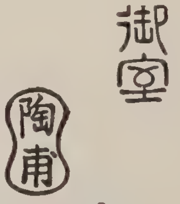

3890

ZENSHIRO (Case 32)

A younger brother of Wagen, known as Zenshiro, baked pottery in his brother's oven, and used as marks *Omuro* and *Tōhō*. The work was in good taste. Pieces are very rare.

3892. Covered vessel, with looped handles. D. 4¾ in. Light brown clay, olive-green glaze with irregular splash of rich dark brown on cover. Under-decoration of vine in brown. *Omuro* and *Tōhō* (imp.). 1860

3893. Tea-cup. D. 2⅝ in. Similar to last in clay and glaze, undecorated. *Omuro* (imp.). 1860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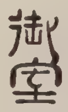

3893

OMURO (Case 33)

It is said that pottery bearing this mark was made by Ninsei in the last period of his work. Two pieces in the collection, unsigned, were identified by Ninagawa and other experts as Omuro, and are here catalogued under that name. The work is refined and bears the impress of age.

3894. Deep bowl. D. 5 in. Fine gray-drab clay and glaze. Around upper portion maple leaves in bright blue, touched with white. 1680

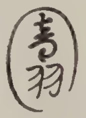
3895. Incense-box. D. 2⅜ in. Fawn clay, transparent underglaze; thick green overglaze with small round interspaces on cover spotted with blue and red. 1680

OTOWA (Case 33 and Plate XXIII. 3898)

In the middle of the seventeenth century potters were at work under the guidance of Ninsei in making bowls for tea-drinking. These were severe though refined in taste and decoration.

3896. Tea-bowl. D. 5 in. Japanese yellow clay and glaze. Slight decoration of plants in brown. *Otowa* (imp.). 1660

3897. Bowl. D. 4⅞ in. Fine gray-drab clay, nearly white glaze, coarsely crackled. Over-decoration of brush fence, leaves and flowers in red and black with green and blue enamels touched with gold. *Otowa* (imp.). 1660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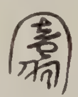
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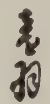

3898

3898. Cup, rounded below. D. $2\frac{9}{16}$ in. Fine grayish-brown clay, very light gray glaze. Rim brown, showing cloud outline on side, and, just below, scalloped looped band in blue. *Otowa* (imp.). 1660

An exquisite example of Otowa.

3899. Tea-bowl. D. $4\frac{3}{4}$ in. Fine Japanese yellow clay and glaze minutely crackled. Slight decoration in olive-brown. (Unsigned.) 1660

The two following specimens were identified by Ninagawa as Otowa. (Case 28.)

3900. Wine-bottle, double gourd-shaped, with deep constriction between the two bulbs. H. 10 in. Thin walls. Nearly white glaze. Pine, bamboo, and plum blossoms in rich blue and green enamels, touched with gold. 1660

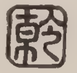
3901. Wine-bottle, double gourd-shaped. H. $11\frac{1}{2}$ in. Similar to last. 1660

KENTEI (Case 33)

This potter baked in Gojōsaka within forty years. Previous to that time he had an oven in Otowa, and his work at this place was signed with the impressed marks *Otowa* and *Ken*, rarely *Kentei*. He made incense-burners, tea-pots, and vessels for holding hot water. These were made of fine white clay, very soft, and were decorated on an unglazed surface with vitrifiable enamels. This work was commonly known under the general name of Kentei. Other forms of a widely different character, and signed *Ken*, are supposed to be the work of Kentei in the Otowa oven.

3902. Tea-bowl. D. $5\frac{5}{8}$ in. Brown clay, warm gray glaze, broad brush-marks of white outside. Bands of stars, flowers, etc., in white Mishima inside. *Ken* (imp.). 1850

3903. Oblong cake-dish. L. $9\frac{1}{8}$ in. Thick and heavy, rim cut. Coarse gray-drab clay, gray glaze. Broad brush-mark of thick white glaze, inside and out. Rim olive-brown. *Ken* (imp.). 1850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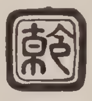
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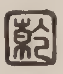

3908

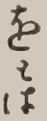
3904. Cake-dish, outline of peach. D. $6\frac{1}{4}$ in. Coarse gray-drab clay, gray glaze spotted with brown. Two broad leaves inside in brown and olive-brown. *Ken* (imp.). 1850

3905. Fire-vessel, melon-shaped, with perforated cover. H. $5\frac{5}{8}$ in. Nearly white clay, deep yellowish glaze. Roughened surface. *Otowa* and *Ken* (imp.). 1850

3906. Tea-pot. D. $3\frac{3}{4}$ in. Fine light drab clay unglazed, polished surface. Six "No" dancers in rich enamels. *Otowa* and *Ken* (imp.). 1850

3907. Tea-box. H. $2\frac{7}{8}$ in. Soft nearly white clay, thick salmon glaze. Bands of broad cloud-marks in black. (*Otowa* written). 1860

3908. Tea-box. H. $2\frac{3}{8}$ in. Japanese yellow clay, bright yellow glaze with green spots, irregular splashes of purple-brown overglaze. *Ken* (imp.). 1860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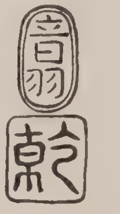
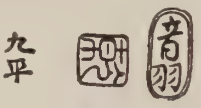

3905

KUHEI (Case 33)

Unglazed pottery with decoration of bright-colored enamels, identical in every way with the work of Kentei, bears the impressed mark *Kuhei.* This pottery has been made in Otowa within thirty years. An older Kuhei was of the time of Ninsei.

3910. Tea-pot. D. 4⅛ in. Fine light gray clay, unglazed, smooth surface. Figures in blue, purple, and white enamel, touched with red. *Kuhei* and *Otowa*, *Ken* (imp.). 1850

3911. Furnace for tea-pot, cylindrical. H. 9⅛ in. Walls very thick, resting on three short square supports. Lightest fawn clay, unglazed. Smooth surface profusely decorated with flowers in colored enamels outlined in black. *Kuhei* and *Ken* (imp.). 1860



3910

MAKUDSU (Case 34)

The records that I had collected from Ninagawa and others are abandoned for more exact information which has been derived from the work *Tōki Shōshi.* In this it states that Miyakawa Yukansai, the founder of the family, made Raku pottery in 1596–1614 in the enclosure of the Buddhist temple, Chion-in, Awata, Kyōto. From this the record jumps to the ninth generation, Miyakawa Chōbei. He became sick in 1856, and did not leave his bed until his death in 1860. The tenth generation, Miyakawa Chōzō, studied Ninsei style and taught pottery-making in Yedo for a while, having for pupils several feudal nobles, among whom were Shimadzu and Sendai. After this he went back to Kyōto and studied under Mokubei for five years. He moved to Makudsu Hara, Gion, Kyōto, called himself Makudsu Niudo, and made mostly tea-utensils, which were much admired. In 1851 he was given the pseudonym Kōzan, and also the name Makudsu. The eleventh generation, Miyakawa Kōzan Toranosuke, who was born in 1843, succeeded his father in 1860. He made tea-utensils in imitation of old potteries. In 1868 he went to Mushiage, Bizen, leaving the charge of his own oven in Kyōto to his younger brother, Masashiro. After two years' stay in Bizen he came back to Kyōto, but in 1870 he left Kyōto in order to establish himself permanently in Yokohama.

The present Makudsu in Yokohama made for a time monstrous pieces of Satsuma with gorgeous decoration, and these were sent abroad in large quantities. At present he is making most beautiful work in hard porcelain clay, with striking glazes and imitations of "peach-blow" and other Chinese forms. He has justly established a world-wide reputation for his marvelous productions. From information obtained from Mr. Hanabusa, Makudsu's work in Mushiage dates back to 1840, and therefore I am inclined to believe that pieces of fair age signed with the same mark that was used on the Mushiage work represent the tenth generation of the family.

TENTH GENERATION, MIYAKAWA CHŌZŌ

3912. Tea-bowl. D. 4⅜ in. Brown clay, light gray glaze, thick lighter gray overglaze running from rim. Figure in brown. *Makudsu* (imp.). 1840

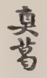
3913. Incense-box (pheasant). L. 4¼ in. Nearly white clay and glaze, rich dark brown and golden-brown overglaze flecked with blue. *Makudsu* (imp.). 1840

3914. Tea-bowl. D. 4⅞ in. Coarse light brown clay containing white granules, splash of gray underglaze on one side with thick bluish-white overglaze. Under-decoration of bamboo in dark brown. Over-decoration of leaves in green enamel touched with gold. Thin rod in blue enamel. One half of bowl unglazed. *Makudsu* (imp.). 1840

A beautiful example of Makudsu's work.

3915, 3916. Bowls. *Makudsu* (imp.).

3917*. Tea-bowl. D. 4¼ in. Birds in various colored enamels. *Makudsu* (imp.). 1840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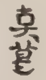
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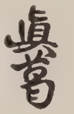

3917

3918. Incense-box (goose). H. 3⅞ in. Yellowish-white clay, thick white glaze, beak, eyes, and feet in brown. *Makudsu* (imp.). 1840

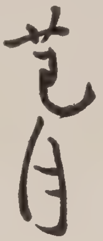
RENGETSU (Case 34)

Rengetsu, a woman potter of Kyōto, acquired some fame for her work, which was modeled by hand. It dates from 1830–1860. The pieces are in the form of bowls, tea-pots, and wine-bottles. On the sides of the pieces are incised lines of poetry. She died in 1860 at the age of seventy-five. Her successor is in feeble health, and makes but little pottery.

FIRST GENERATION

3919. Bowl. D. 4 in. Hard nearly white stone clay, thick grayish-white glaze. Flowers and inscriptions in grayish-blue. *Rengetsu* (written). 1840

A unique form of Rengetsu's work.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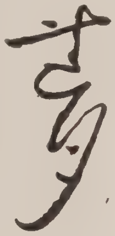

3920

3920. Fire-bowl. D. 3¼ in. Three short legs, adherent rings. Rough fawn clay, thick Japanese yellow glaze with splash of lighter overglaze. *Rengetsu* and poem (inc.). 1850

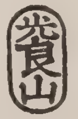
3921. Tea-pot. Brown clay and thin brown glaze. *Rengetsu* and poem (inc.). 1850

3922. Plate. D. 5⅝ in. Moulded in form of lotus leaf. Under side unglazed. Inside, yellowish-white glaze. Poem and *Rengetsu* (inc.). *Riokōzan* (imp.). 1850

3923, 3924. Wine-bottle and incense-box. *Rengetsu* (inc.).

SECOND GENERATION

3925. Large bowl. D. 9½ in. Coarse fawn clay, greenish-gray glaze. *Rengetsu* (inc.). 1880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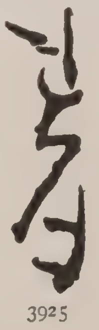
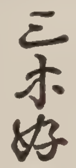

3925

MIKI (Case 34)

A pottery known in Kyōto as Miki was made in 1874. The tea-pots were of brown clay unglazed, manipulated without the use of the lathe and of very peculiar forms. The work is very rare.

3926. Tea-pot. D. 2½ in. Fine fawn clay, outside unglazed, transparent glaze inside. *Miki konomi* (imp.). 1874

3927. Tea-pot. D. 2 13/16 in. Outside, blistered and unglazed. Inside, olive-green glaze. *Kyōgoku Shijio jū Miki Raiki Toseizan* (imp.). 1874



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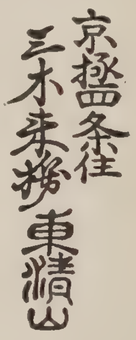
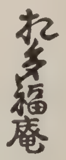


3927

OTAFUKU-AN (Case 34)

The work of this potter is known as Daigo pottery, from its place of baking in Kyōto. The pieces, after the style of hand-made Banko pottery, only far more delicate, consisted of diminutive plates and tea-pots. In the walls of the tea-pots were inserted translucent fragments of quartz, and in the hollow knob of the cover in the form of an acorn were little pebbles, which rattled when the cover was shaken. The work dates back to 1830. A second generation continued the work up to 1855. Objects are extremely rare.

3928. Tea-pot. D. 2⅜ in. Very thin walls. Gray-drab clay unglazed. Minute dots impressed upon surface. Handle with perforated design. Acorn knob on cover containing free granules. Two pieces of quartz inserted in side. *Otafuku-an* (imp.). 1840



3928

3929. Tea-pot, square. D. 2⅞ in. Body made from single sheet of clay, and folded into shape. Fine gray-drab clay. Acorn knob same as last. Cloth-mark impression below. *Otafuku-an* (imp.). 1840

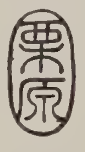
3930. Five-cornered plate. D. 3½ in. Gray-drab clay. Cloth-mark impression inside. Rude design incised. *Otafuku-an* (imp.). 1840

KURIHARA (Case 34)

This pottery, in the form of little incense-boxes, turtle-shaped, moulded, and glazed a bright yellow or light purple, was made in Okazaki village, near Kyōto, in 1860.

3931. Incense-box. H. 1⅜ in. Fluted sides, cover in form of turtle. White clay, bright yellow glaze. *Kurihara* (imp.). 1860

3932. Incense-box, same as last, with purple glaze. *Kurihara* (imp.). *Bandai Iyeko*, incised on under side of cover. 1860



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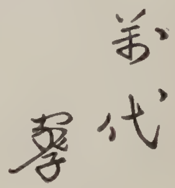


3932

KAMESUKE (Case 34)

This potter was a pupil of the famous Yeisen. A small beaker in the collection having thick walls and clear mellow celadon glaze was identified by Ninagawa as Kamesuke's work. But few records are extant concerning this potter, nor do I know whether he signed his pieces.

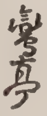
3933. Beaker. D. 3⅞ in. Walls thick and solid. Hard white stone clay, thick green celadon glaze, very coarsely crackled. Unsigned. 1780

RANTEI (Case 34)

A potter signing his work *Rantei* and making delicate tea-pots decorated in rich red and other colors, and other forms resembling Banko, was at work in Kyōto in 1865 or thereabouts.

3934. Tea-pot. D. 3½ in. Finest white clay, surface unglazed, band of thick white glaze about rim. On body broad band in red bordered with scrolls and frets touched with gold. Dragon in panel touched with gold on unglazed surface. On handle and nozzle four-lobed figure in thick white glaze. *Rantei* (imp.). 1865

3935. Tea-pot. H. 5¾ in. Moulded. Bail of lotus stems with lotus leaves. Cover modeled in form of lotus leaf. Very light fawn clay, nearly white glaze with light pinkish areas. Lotus leaves and flowers deeply impressed on side. *Rantei Sen tsukuru* (imp.). 1865
Gift of W. S. Bigelow.



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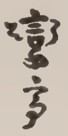

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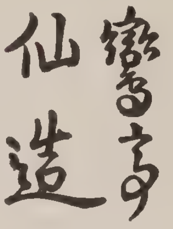
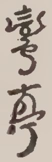


3935

3936. Traveler's wine-cup. D. 1¾ in. White clay and glaze. Vertical brush-marks with encircling bands, above and below, in indigo-blue. *Rantei* (written). 1865

3937*. Tea-pot. H. 5¾ in. Delicate walls. Finest light gray clay, unglazed. Decoration of Kiyomizu temple in red and gold with white blossoms. Band of diaper in red. Ornamental bands of flowers in red and white around rim and on cover. *Rantei* (imp.). 1865
Gift of W. S. Bigelow.



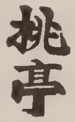
3937

TŌTEI (Case 34)

Two pieces of pottery in the collection bear the impressed mark *Tōtei.* They show some skill in moulding, and one piece resembles a coarse form of Awata. No information is at hand regarding the potter.

3938. Fire-bowl, on three legs. D. 4¾ in. Moulded in three petals below. Light yellow clay, transparent underglaze, green overglaze. *Tōtei* (imp.). 1865

3939. Wine-cup, in form of long-nosed mask, with support below in form of "modest girl" mask. Cup, d. 3⅜ in. Japanese yellow clay and glaze. Face outlined in red and purplish-brown. Black hair on lower face. *Tōtei* (written). 1865



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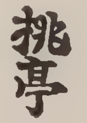
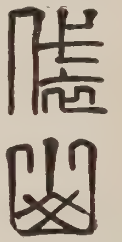


3939

FUKUROYAMA (Case 30)

A single piece in the collection signed *Fukuroyama* indicates the work of a very skilful artist. Nothing is known regarding the potter or the oven.

3940. Globular water-holder, opening below. D. 5¼ in. Dragon handle, long spout. Light fawn clay, light gray-drab glaze. Fret in light olive-brown. Scrolls in light blue. *Fukuroyama* (written). 1800



3940

HATAYETA (Case 33)

A soft unglazed pottery in the form of shallow dishes for offering was made by Kitayama at a place called Hatai, five miles northeast of Kyōto.

3941. Two plates. D. 5 in. and 3$\frac{5}{16}$ in. respectively. Modeled by hand, the larger one with basal ring. Soft light fawn clay, unglazed. 1870

Type Ninagawa. Part IV., Fig. 36.

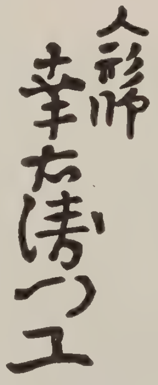
These two plates varying in size were figured under one number by Ninagawa.

KŌYEMON (Case 34)

Pieces by the original Kōyemon are said to be extant, showing that in 1536 he impressed the date of making, with his name. Other records state that the original Kōyemon never signed his pieces. He lived at the gate of Tōfukuji on the Fushimi road, and was famous for his little figures and puppets. These were painted in various colors and gold. Specimens in the collection, though bearing the name *Kōyemon*, are probably spurious.

3942. Two figures adherent. H. 7¼ in. Moulded. Soft light fawn clay, faces unglazed. Drapery in red and black. *Ningiōshi Kōyemon Kō* (written in slip).
Date uncertain

3943. Female figure. H. 6¾ in. Moulded. Soft light fawn clay; black, red, and gilt on surface. *Tōfukuji-Monzen Ningiōshi Kōyemon tsukuru* (in relief).
Date uncertain



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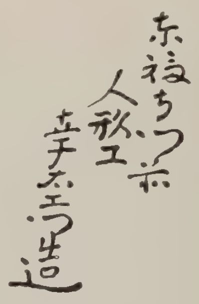
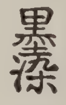


3943

SUMIZOME (Case 33)

A curious fire-vessel, in the form of a coiled rope, is said to have been made in Fujimi in the last century.

3944. Fire-vessel (coiled rope). H. 3½ in. Thick and heavy. Fine light fawn clay, thick light bluish overglaze. Coarsely moulded. *Sumizome* (imp.). 1750

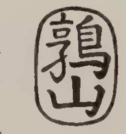


3944

UDZURAYAMA (Case 33)

Within recent years a cheap kind of soft pottery with bright-colored glazes has been made in Fukakusa.

3945. Fire-vessel, on three legs. H. 4⅜ in. Thick looped handles. Fluted margin. Very light fawn clay, bright green glaze. Scrolls and formal leaves incised. Around rim the eight characters in relief. *Udzurayama* (imp.).
Recent

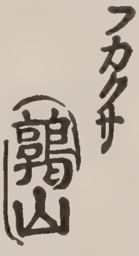


3945

3946. Fan-shaped plate. D. 9⅛ in. Light fawn clay, dull ochre glaze below. Inside, large areas of white, red, and bright green glaze. Outline of Fuji in brown. *Udzurayama* and *Fukakusa* (imp.). Recent

MATSUMOTO (Case 33)

In the latter part of the eighteenth century Gosaburo Matsumoto made unglazed fire-vessels at Fukakusa. Up to within thirty years the name *Matsumoto* still continued, as seen on fire-vessels covered with red or black lacquer, and on pottery tripods (*gotoku*) to support the kettle over the coals. Similar pottery bearing the impressed marks *Fukakusa* and *Ichigo* are found, but whether these are made by one of the Matsumoto family has not been ascertained.



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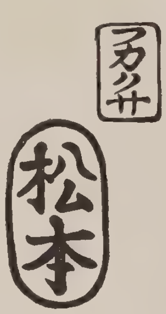


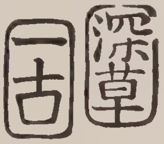
3947

3947. Furnace, for boiling water for the tea-ceremony, supported on three short legs. H. 6 in. Thick walls. Fine light fawn clay, rich red lacquer inside and out. *Fukakusa* and *Matsumoto* (imp.). 1850

3948. Water-jar. H. 6 in. Thick walls. Soft terra-cotta clay with buff surface unglazed. *Fukakusa* and *Ichigo* (imp.). 1860

FUKAKUSA (Case 33)

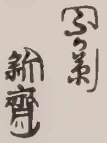
The general name Fukakusa is applied to pieces of pottery unglazed or lacquered bearing various marks. Whether these marks indicate separate potters, or whether they belong to the Matsumoto family, is not known. For the present they will be grouped under the general name Fukakusa.



3948

3949. Three-legged support for iron kettle. D. 4½ in. Soft light clay unglazed. *Fukakusa* and *Shinsai* (imp.). 1860

3950. Flower-holder. H. 9¾ in. Irregular form, probably made to represent excrescence on tree. Coarse brown clay resembling rusty cast iron. Roughly modeled by hand, successive irregular scales pressed on by the fingers. A most ungainly object. *Fukakusa no. Hana* (inc.). 1830
Gift of W. S. Bigelow.

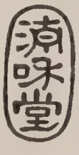


3949

3951. Furnace, for boiling water. D. 7¾ in. Three short legs. Thick walls. Fine fawn clay, bright red lacquer inside and out. *Seiwōdō* (imp.). 1860

CHŌKYŪ (Case 33)

A potter signing himself *Chōkyū* made among other objects soft Raku pottery in the form of a stand. The word *Heian* in the signature is the old name for Kyōto.



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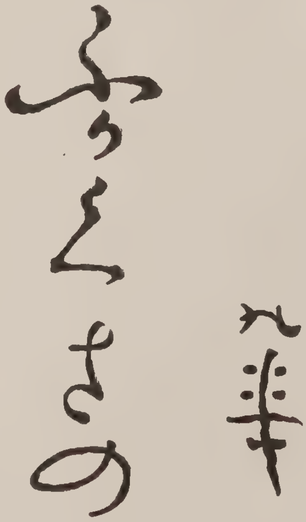
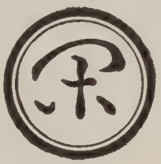


3950

3952. Stand. L. 8½ in. Scalloped outline, perforated top. Light fawn clay and glaze. Upper surface green overglaze, yellow glaze on side. Leaves and scrolls incised. *Heian Chōkyū tsukuru* (imp.). 1850

3953–3956. The following pieces have probably been made in Fukakusa, though no information has been obtained in regard to them. These consist of a figure, a charcoal-basket, a furnace, and a hand-warmer, and bear respectively the signatures *Kan* (3953), *Ryūkengō* (3955), *Semba* (3956), and one mark not made out.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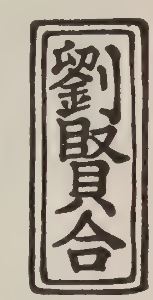

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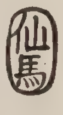

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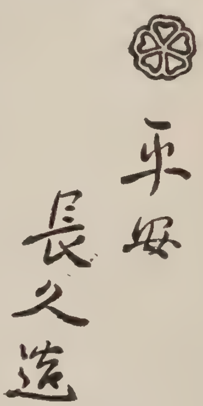


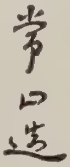
3952

FUSHIMI (Case 33)

An unglazed bowl of light clay with red wash of glaze about the rim was made in Fushimi in 1780. Nothing is known about the potter.

3957. Bowl. D. $3\frac{15}{16}$ in. Thick walls. Light pinkish-white clay unglazed, reddish stain on rim. 1780

3958–3963 (Case 34). The following pieces are identified by Japanese experts under the generic name of Fushimi. They bear respectively the marks *Jōzan tsukuru* (3958), *Jōzan* (3959), *Kyūkyū-ō* (3960*), and *Yutokusai* (3962).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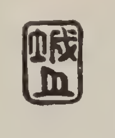
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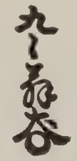
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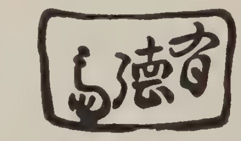
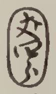

3962

JŌSHIRŌ (Case 28)

A large double gourd-shaped jar with gray glaze and simple white Mishima decoration signed *Jōshirō* is said to have been made in Kyōto in 1850. The work of this potter, judging by the single specimen in the collection, has no special merit.

3964. Double gourd-shaped jar. H. 8 in. Light buff clay, warm olive-gray glaze. Scrolls and flowers in white Mishima. *Jōshirō* (imp.). 1850


3964

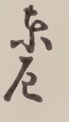
TOSA (Case 30)

A potter who is still at work in Gojōsaka learned his art of the Rokubei family. He follows typical Kiyomizu style, and much of his work shows taste and originality.

3965. Tea-pot. D. 2⅜ in. Yellowish-white clay and glaze. Rough design of flowers in brown and blue. *Tosa* (imp.). 1877

3966. Bowl. D. 4 13/16 in. Light fawn clay and glaze. 1877

3967. Wine-bottle. H. 5⅞ in. Light brown clay, light gray underglaze, deepest brown overglaze running from neck. Blossoms and dots in white slip. *Tosa* (imp.). 1880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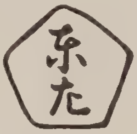

3967

3968. Jar. H. 5½ in. Light brown clay, dark brown mottled glaze, thick bluish-white overglaze running. *Tosa* (imp.). 1885

GOJŌSAKA (Case 34)

The term Gojōsaka, like that of Kiyomizu, includes a variety of pottery which, though puzzling to the foreigner, seems to be easily recognized by the Japanese expert. Gojōsaka is a district in Kyōto, where in the early part of the seventeenth century a rough pottery was made. In the early part of the eighteenth century potters from Otowa came to this district, and a little later a number of Kiyomizu potters, some of them quite skilful, moved to this place. The diversity in the pottery may possibly be accounted for by the above facts.

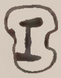
3969. Tea-bowl. D. 3¾ in. Thick and heavy. Brown clay, gray glaze. Stars, leaves, characters, circles, lines, etc., in white Mishima. 1750
Type Ninagawa. Part IV., Fig. 35.

3970. Tea-bowl. D. 3¼ in. Similar to last. 1780

3971. Jar, with lion-head knobs. H. 7 in. Same as No. 3969. 1780

3972. Bowl. D. 3¼ in. Irregular rim. Reddish-fawn clay, buff glaze. Circles enclosing characters and cross-lines incised in white Mishima. 1780

3975–3983. Various pieces of Gojōsaka.
Kō ? (3982*). *Ryōzan Denkaku shi* (3983*). 1830–1860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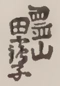
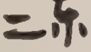

3983

The three following pieces are evidently Gojōsaka. The potters are not known, and the pieces have no special interest.

3984. Gourd-shaped wine-bottle, roughly shaped. H. 6⅝ in. *Tōtō* (imp.). *Gountei saku* (written). 1840

3985. Tea-bowl. *Tōtō* (written). 1840

3986. Compartment box. *Kensai* (written). 1860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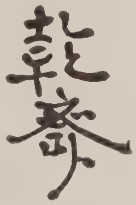
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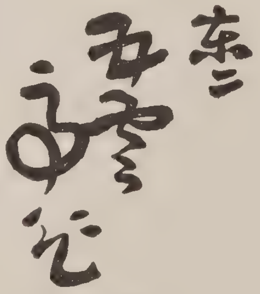
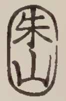

3984

SHUZAN (Case 34)

Two pieces of pottery bearing the impressed mark *Shuzan* have been made within recent years, possibly in Gojōsaka. The pieces show the work of a professional potter.

3987. Wine-bottle, bird form. H. 6¾ in. Gray-drab clay and glaze. Neck deep brown glaze. Wings touched with brown on white surface. *Shuzan* (imp.). 1870

3988. Jar. H. 2⅝ in. Fine gray-drab clay, thick white glaze. Chrysanthemums in relief, gray-drab in color, olive-brown leaves. *Shuzan* (imp.). 1870


3988

RAIZAN (Case 34)

A hard pottery in the form of a bird-shaped incense-box bears the impressed marks *Raizan* and *Nanzenji.* At the foot of the hills near Awata stands the temple Nanzenji. Whether the pottery was made near the temple, or made elsewhere, and sold as souvenirs at this place, has not been ascertained.

3989. Incense-box, bird moulded. L. 2½ in. White stone clay, transparent glaze inside, bright green glaze outside. *Nanzenji* and *Raizan* (imp.). 1870

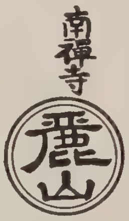
MASATOMO

3990*. Tea-pot, modeled by hand, unglazed. *Masatomo* (imp.). 1850

KINCHŌZAN (Case 34)

3991. Tea-pot. D. 3½ in. Brown clay, large panels of figures, trees, etc., in high relief moulded and unglazed. Remaining surface deep blue glaze. *Kinchōzan Tokubei* (imp.). 1860

This has no resemblance whatever to Cat. No. 3246, though there is a chance that it may have been made by the same potter.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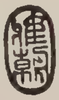
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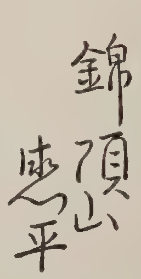
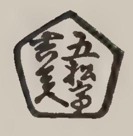

3991

The following pieces are evidently Kyōto. No information has been obtained in regard to the potters or ovens which they represent.

3992*–4008. The following pieces, evidently made within thirty years, and consisting of a variety of objects, have been variously attributed to Kyōto and its environs. No information has been obtained in regard to the potters whose signatures they bear, as follows: *Kanki-tei* (3992*), *Seki* (3993*), *Goshotei* and *Kichibei* (3994), *Yugai kore wo tsukuru* (3995), *Kōko* (3996*), *Tōsen* (3997), *Nobutada* (3999), *Kōchi sei* (4000), *Gagi* (4001*), *Kizen* (4002),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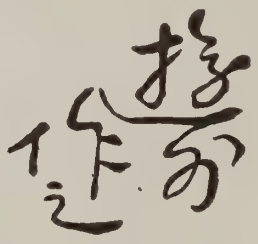
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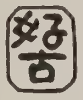
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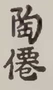
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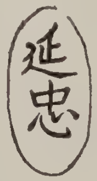
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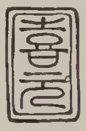
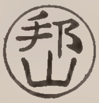

4002

Kuniyama or *Hōzan* (4003*), mark obscure (4004), *Nippon Bunzan kore wo utsusu* (4005), *Sekizen* (4006*), *Kōzan* (4007), *Uji* (4008). 1780–1870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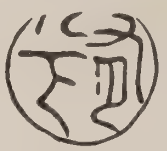
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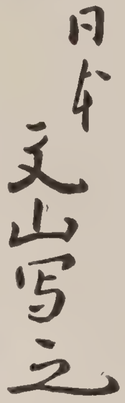
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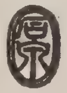
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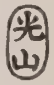
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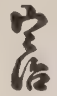

4008

4009–4015. TEA-JARS, identified by Japanese experts as having been made in Uji near Kyōto.

SOHAKU (Case 34 and Plate XXIII. 4016)

This potter was a contemporary of Shimbei. The tea-jars attributed to Sohaku have a bulbous body and a narrow bulbous neck.

4016. TEA-JAR, flask-shaped. H. $2\frac{7}{8}$ in. Two looped handles. Brown-fawn clay, dull chestnut-brown glaze with darker areas. 1540
Type Ninagawa. Part IV., Fig. 1.

SHŌI (Case 34 and Plate XXIII. 4017)

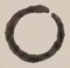
Shōi or Masai was an oculist, a lover of the tea-ceremony, and an amateur potter. Tea-jars attributed to him are still extant. His work is placed in the middle of the sixteenth century.

4017. TEA-JAR, gourd-shaped. H. $2\frac{5}{16}$ in. Fawn clay, thick chestnut-brown glaze mottled.
Type Ninagawa. Part IV., Fig. 2. 1550

TAIHEI (Case 34 and Plate XXIII. 4020)

A few tea-jars are still extant of an amateur potter named Taihei, who worked in the early years of the seventeenth century. His tea-jars are signed with a circle impressed, and are of great rarity. In clay and glaze they bear a strong resemblance to those of Narumi in Owari.

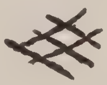
4020. TEA-JAR, globular. H. $2\frac{7}{8}$ in. Grayish-brown clay and glaze. Mottled areas of rich dark brown. A circle impressed. 1600


4020

SŌ–I (Case 34 and Plate XXIII. 4021)

But little information can be gathered regarding Sō-i beyond the mere record that he was a native of Kyōto, a tea-lover and an amateur potter, also that he was a contemporary of Shimbei, Taihei, and other amateurs. His mark is given as a number of double cross-lines incised. The specimen in the collection is the only one I have ever seen.

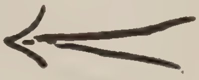
4021. TEA-JAR, cylindrical with two knobs on shoulder, sides sliced. H. $3\frac{1}{4}$ in. Hard, nearly white clay, pale light yellowish-olive glaze, lustrous, settling into brown. Cross-marks incised. 1600


4021

KŌSON (Case 34 and Plate XXIII. 4022)

The family name of this potter was Nagatagawa, commonly called Zengamon. He was not a professional potter, but being fond of the tea-ceremony learned the art of making objects used in its service. His mark is a pine needle, and is exceedingly rare.

4022. Tea-jar, double gourd-shaped with two knobs on shoulder. H. 3⅝ in. Gray-drab clay, light brown glaze without lustre. Irregular brush-mark in light slip, covered by a lighter brown glaze. Pine needle incised. 1610
Type Ninagawa. Part IV., Fig. 3.


4022

ASAKURA (Case 34)

An amateur potter known as Asakura, also as Domi, made tea-utensils after the style of Oribe in the early part of the seventeenth century. He signed his pieces with an impressed mark in the form of a triangle. His work is exceedingly rare.

4023. Square holder, thick walls. H. 2⅞ in. Coarse gray-drab clay, thick grayish-white Shino glaze, coarsely crackled. Decoration of scrolls in grayish-brown. Triangle impressed. 1620

4023

MANYEMON (Case 34)

An amateur potter known as Manyemon made tea-utensils in the early part of the seventeenth century. The two tea-jars in the collection identified as his work are very similar.

4024. Tea-jar. H. 3¼ in. Light brown clay and glaze, rough surface. From base halfway up vertical lines closely cut. Incised band around middle. 1630

4025. Tea-jar, similar to last.

CHŌSON (Case 34)

An amateur potter known as Chōson made tea-jars in Kyōto in 1630, or thereabouts. He signed his pieces with two pine needles, one bent over the other. Ninagawa says it is doubtful whether Chōson may not be another name for Kōson, also he suggests that Chōson may have been the son of Kōson.

4026. Tea-jar, slightly flaring base, broadly sliced from base halfway up. H. 3¾ in. Gray-drab clay, dull chestnut-brown glaze, mottled dark brown overglaze around upper half. Zigzag lines incised around shoulder. 1630

PROVINCE OF MUSASHI

The potteries of this province are mostly within or near the city of Tōkyō. In glancing at the case containing the pottery of Musashi one fails to see any characteristic feature or *cachet*, so to speak. The Musashi pottery in this respect stands in marked contrast to the pottery of other provinces. One has only to recall the pottery of Iwaki, Iga, Harima, Bizen, Higo, and certain other provinces to note their pronounced individuality. The absence of this individuality in Musashi is easily understood. With the enforced presence in Yedo in past times of the Daimyōs of every province, with the retainers, potters, metal workers, and other artificers forming part of their retinue, the diversity is readily accounted for. In many instances ovens were erected in the Yashiki, and potters of skill were brought from various provinces, each continuing, with slight changes, his own peculiar methods. Thus potters from Yamashiro, Owari, Ōmi, Kii, and other provinces introduced their own provincial styles. Tōkyō, also, being a great commercial centre, naturally attracted potters from various parts of the empire. As a result of these circumstances a great diversity is seen in the character of the pottery. It is recorded that the first oven in Tōkyō was built at Akasaka in 1630, by order of the third Shōgun, Iyemitsu, potters from Ōsaka being ordered to make pottery after the style of their Ōsaka work. Previous to the above date, however, roofing tiles had been made in the last years of the sixteenth century. After the Ōsaka potters, came respectively the potters of Imado, notably Hanshichi; the Ise potter at Kommemura, and the Kyōto potter, Kenzan, at Iriya. The work of the Tōkyō potters was altogether too recent, and perhaps too poor, to gain recognition from the lovers of the tea-cult; consequently the labor of ascertaining the history of the early Tōkyō potteries has been difficult and uncertain.

TAKAHARA (Case 35)

The earliest pottery for the tea-service in Musashi is said to have been made under the patronage of the Shōgun Iyemitsu in 1630–40. The oven was erected in Akasaka, and potters from Takahara, Ōsaka, were employed. Korean models were followed, and while the work is certainly characteristic the distinction made between the products of the two ovens seems very vague.

4027*. Bowl, somewhat irregular. D. 5⅛ in. Gray-drab clay, grayish-yellow glaze finely crackled. 1630

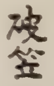
4028. Bowl, sides slightly compressed. D. 5⅜ in. Light fawn clay, lighter fawn glaze, thick overglaze about rim minutely crackled. Spiral brush-mark of light olive-gray on side. 1630

4029. Bowl, sides compressed. D. 5½ in. Very light gray-drab clay, nearly white glaze minutely crackled, few irregular brush-marks in olive-gray. Slightly iridescent. 1630

HARITSU (Case 35)

Haritsu, or Ritsu-ō, as he is more commonly known, was a native of Yedo. He was justly famed for his lacquer work. He was a pupil of Kōrin and of Kenzan. From the former he learned lacquering and painting, and from the latter the art of pottery-making. It is said that Haritsu was the first one to use pottery in the decoration of lacquer. His master Kōrin had used lead and pearl with marked effect, and Haritsu conceived the idea of using pottery in the same way. His lacquer-work signed *Ritsu-ō* has been eagerly sought for by collectors. Specimens of pottery with this signature are extremely rare. Haritsu was born in 1683, and died in 1747.

4030. Tea-cup. D. 2 13/16 in. Fine fawn clay, light Japanese yellow glaze, with peculiar glistening lustre. Over-decoration of toys in white, brown, and yellow outlined in black. *Haritsu* (inc.). 1700



4030

KENZAN (Case 35 and Plate XXV. 4035)

From a late manuscript of Ninagawa the following information is derived: Kenzan (Ogata Shinshō) came from Kyōto and built an oven in Iriya, Tōkyō. Here he made a kind of soft pottery in the form of square trays, rarely bowls. These were decorated with flowers, etc., in dark brown or black, poems were also inscribed upon them, and the signature of the potter was written on the bottom in bold characters in black. In one case, at least, his brother, the famous artist Kōrin, decorated a piece, signing his name as painter (see Cat. No. 4035). Kenzan died in 1743, at the age of eighty-one. A pupil of Kenzan inherited his name, and continued making the same kind of pottery, signing with the name of *Kenzan*. In 1767 he gave the name Kenzan to his pupil Miyasaka, who continued the work in precisely the same spirit, signing his pieces *Kenzan*. He finally transferred this family name and oven to his wife in 1810.

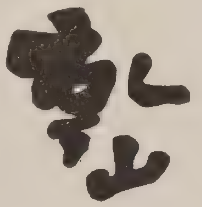
Sakai Hoichi, known as Kiokwan, assumed the work with the name of Kenzan from the wife of the third Kenzan. His work was less decorated and much poorer in quality. The fifth Kenzan, known as Kasando, continued the work in the old way. He is said to have been a skilful writer of old Chinese characters. Ninagawa says this potter's name was Nishimura Sozen! The sixth Kenzan is said to have been represented by Miura Kenya, who learned the potter's art from Nakada Kachiroku, afterwards studied under Kasando, and finally inherited the name of Kenzan, signing his pieces *Kenzan*. It is said that Kenya worked as late as 1867, when he removed to Kawagoe, about forty miles from Tōkyō. Ninagawa offers the opinion that the impressed mark of *Kenzan* was used by Miyasaka, the third Kenzan.

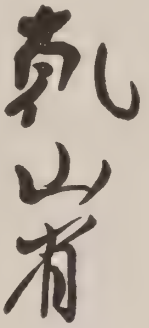
If these records of Ninagawa have any foundation, then the numerous pieces signed *Kenzan*, either written or impressed, when they bear evidences of fair age may be regarded as genuine.

It has been impossible to separate the different generations of this family, and so they are all catalogued under the general name of Kenzan.

4031. Bowl, sides evenly sliced. D. $4\frac{7}{16}$ in. Fawn clay, thick fawn glaze clouded. Over-decoration of maple leaves in brown, green, red, and white.
Kenzan (written). 1717

Type Ninagawa. Part IV., Fig. 30.


4031

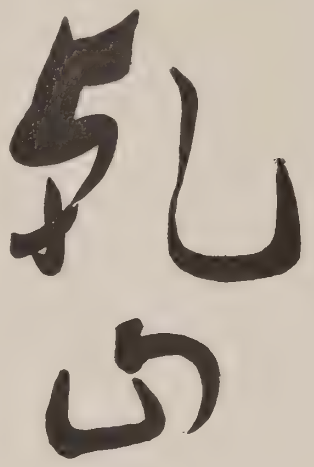

4033

4032. Square tray. W. 6½ in. Soft light fawn clay. Outside, diaper in blue, stenciled. Inside, flowers and leaves in green, brown, blue, and pale purple. Rim dark brown. *Kenzan* (written). 1720

Type Ninagawa. Part IV., Fig. 32.

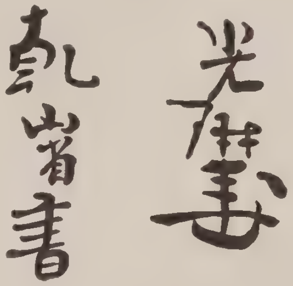
4033. Tray, double square. L. 6⅞ in. Soft light fawn clay, greenish-white glaze coarsely crackled. Irregular decoration in brown on outside. Inside, under-decoration of flowers and poem in brown, signed *Kenzan Shō*. *Kenzan* (written).

Type Ninagawa. Part IV., Fig. 31. 1720


4032

4035. Square tray. W. 8⅝ in. Soft fawn clay, yellowish glaze. Outside, rough flowers, etc., in brown. Inside, sketch of poet contemplating a waterfall, with poem in brown. Poem signed *Kenzan Shō Kaku*. Picture signed *Kōrin ga*.
Kenzan Okina (written). 1710

This specimen is unique in bearing a sketch by Kōrin.


4035

4036. Square tray. W. 8¾ in. Light fawn clay, greenish-white glaze coarsely crackled. Outside, formal flowers roughly sketched in dark brown. Inside, peony and poem in light brown, shaded with dark brown. *Kenzan Shō Kaku* (written). 1720

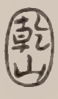
4037. Incense-box (bird). L. 2⅛ in. Moulded. Light fawn clay, light green glaze outside. Inside, yellowish-white glaze.
Kenzan (written). 1720

4038. Tray, rectangular. L. 9 in. Light fawn clay, yellowish-white glaze. Outside, formal flowers in dark brown. Inside, two horses and poem in brown. *Kenzan* (written). 1720

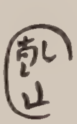
SUCCEEDING GENERATIONS

4039. Square tray. W. 4⅝ in. Fawn clay, yellowish-white glaze. Outside, diaper. Inside, formal leaves in rich dark blue. On bottom inside, flowers and leaves in dark blue. All decoration stenciled. *Kenzan* (stenciled). 1760

4040*. Jar. H. 2⅞ in. Very light fawn clay, smooth surface unglazed.
Kenzan (imp.). 1800

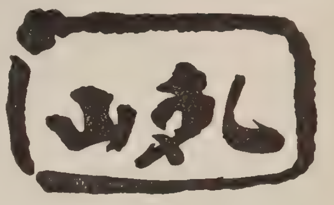

4040

4041. Box (hammer). D. 1⅜ in. Very light fawn clay, transparent underglaze, thick white overglaze, with shading in blue. Knobs dark brown.
Kenzan (imp.). 1800


4041

4043. Box, square. W. 2⅝ in. Coarse light brown clay, warm gray glaze. Plum-tree in rich brown and white, touched with gold. *Kenzan* (written).
1840

4044*. Hand-warmer. H. 6 in. Soft clay, white glaze. Shoulder with round and square perforations alternating. Cover with petalated perforations. Overglaze decoration of flowers in various bright colors. On cover *Tempo nensei* (written). *San-dai Kenzan tsukuru. Shodai Kenzan motte* (written on base in square panel).


4043

This piece, if genuine, is the work of the third Kenzan, copying the first Kenzan.

ROKUZAN (Case 35)

A tea-pot most skilfully modeled by hand bears the incised mark of *Tōin Rokuzan saku.* It recalls the best work of Kōren. (See No. 4136.) It has been adjudged by one expert to have been made by one of the Kenzan generations, and as *Tōin* was one of the numerous marks of Kenzan this may be so.

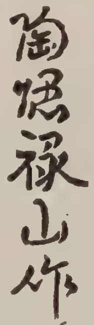
4046. Tea-pot. D. 4½ in. Modeled by hand. Light brown clay, smooth surface, unglazed. *Tōin Rokuzan saku* (inc.).
1850

Exquisite piece of modeling.

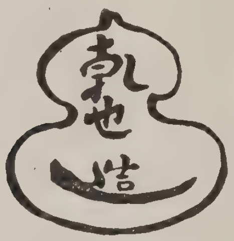
Gift of W. S. Bigelow.

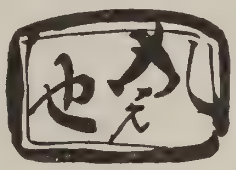
KENYA (Case 35 and Plate XXV. 4047)

Miura Kenya, a potter of Tōkyō, began his work in Asakusa in 1830. Kenya was a great admirer of Haritsu and of the early Kenzan. He followed these artists as guides. His pottery signed *Kenya* shows the Kenzan spirit. If the records regarding the Kenzan generations are reliable, then many of the pieces made within forty years signed *Kenzan* may be the work of Miura Kenya.


4046

4047. Bowl, sides compressed. D. 4¼ in. Drab clay, gray glaze spotted with brown. Fan in olive-brown, flower and leaf in white and dull blue. Signature in blue on white gourd bordered with blue. Basal ring broken away. *Kenya tsukuru* (written).
1840


4047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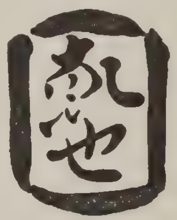
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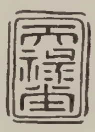

4050

4048. Tea-box. H. 3 in. Light fawn clay; irregular area of white glaze upon which is decoration of clouds in bright blue, remaining surface thick black glaze. Trunks of trees in thick brown glaze with rich green leaves having bright blue centres. Inside richly gilded. *Kenya*, written in pale purple on white panel. 1850

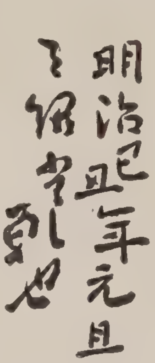
4049. TEA-BOX. H. 2½ in. Light fawn clay. Formal design of pine-tree in rich white glaze shaded with brown and green, remaining surface deep black glaze. *Kenya*, written in brown on white panel. 1850

Gift of W. S. Bigelow.

4050. FIRE-VESSEL. H. 3⅞ in. Very light pinkish-yellow clay, light yellow glaze, square of basket braid, shell and fishes in high relief, light wine-color. Around rim butterflies and circular objects in relief, glazed yellow on wine-colored surface. Ribbon scrolls incised about decorations. *Tenroku-dō* (imp.). 1860

A very rare signature of Kenya.

4052*. OBLONG BOX, cover in form of bull moulded. L. 3 3/16 in. Soft white clay, green glaze. Lower part of box, clouds in relief moulded. Cover glazed deep purple with target-shaped disk on flank, glazed bright yellow. *Meiji Kichū-nen gentan Tenroku-dō Kenya* (inc.). 1877

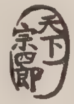


4052

SŌSHIRŌ (Case 35)

Sōshirō was the second son of Nishimura Sōzen, one of the ancestors of the present Yeiraku. It is said that he baked in Yedo for a while (see ZENGORO). Within recent years the mark *Tenka-ichi Sōshirō* has appeared again, whether used by the descendants of Sōshirō or by collateral branches of the family I have been unable to ascertain.

4053. REST FOR COVER, in form of three monkeys (*sam-biki-zaru*). D. 2 in. Modeled by hand. Bodies green glaze, arms and legs buff-colored glaze shaded with black. *Tenka-ichi Sōshirō* (imp.). 1850



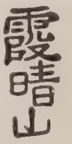
4053

KASEIZAN (Case 35)

Pieces bearing the impressed mark *Kaseizan* were made near Yotsuya, Yedo, over one hundred years ago. The name of the potter is not known. The pieces in the collection are cleverly modeled, and are evidently the work of a skilful artist.

4054. CONDIMENT-HOLDER, in form of a covered jar and two crenulated cups united to a central cylinder. (The cylinder to hold chopsticks.) D. 6¼ in. Fawn clay, thick dark brown glaze. Inside, thick white glaze with brown glaze streaming within. *Kaseizan* (imp.). 1780

4055. FIRE-VESSEL, cylindrical, resting on three knobs. H. 7½ in. On sides, two ears (lion heads) perforated. Soft reddish-buff clay, bright reddish-buff glaze. Cherry tree in brown, flowers in white glaze tinged with green. *Kaseizan* (imp.). 1780



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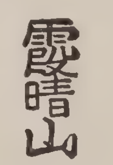


4056

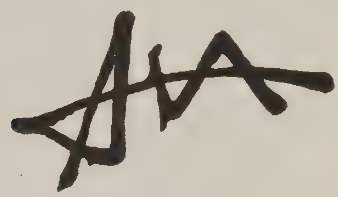
4056. FLOWER-VASE, six-sided. H. 4¾ in. Light fawn clay, light green glaze mottled with minute yellowish spots. Design perforated near opening. *Kaseizan*, in relief (imp.). 1780

4057–4059. CUP-REST and INCENSE-STICK BURNERS, with clay and glaze similar to last. Unsigned.

MIZUNO (Case 35 and Plate XXV. 4061)

A Raku pottery of no little merit was made by a potter named Kichitaro, at Tatsu-no Kuchi, in Yedo, in 1835. The oven was in the Yashiki of Mizuno Dewa no Kami. The pottery was made expressly for the tea-ceremony, and the pieces were signed with the kakihan of the potter. Specimens are very rare.

4061. Box, in form of bird, vigorously carved. L. 4 in. Coarse soft Japanese yellow clay, transparent glaze with splashes of thick white overglaze shaded with blue and light brown. *Nari* (inc.) [a kakihan]. 1835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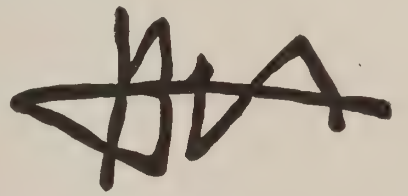

4062

4062. Tea-jar, with short handle and snout, roughly carved. H. 3⅛ in. Very light fawn clay, very thick black Raku glaze, tinged maroon around shoulder. *Nari* (inc.) [a kakihan]. 1835

4063. Tea-bowl. D. 4¼ in. Thick and heavy. Thick black Raku glaze. Unsigned. 1835

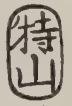
TOKUZAN (Case 35 and Plate XXV. 4064)

A potter signing his pieces *Tokuzan* made tea-utensils in Kamagome, in Yedo, in the early part of this century. Being fond of Shigaraki pottery, he brought clay from Ōmi and used it in his work. His pieces were made without the use of the lathe, and date from 1815. The impressed mark *Tokuzan* used on his earlier work is extremely rare. His later work, bearing an incised mark, has but little merit.

4064. Jar. H. 3½ in. Coarse light fawn clay, very thick rich light maroon glaze clouded, with splashes of light green and olive-green. *Tokuzan* (imp.). 1817

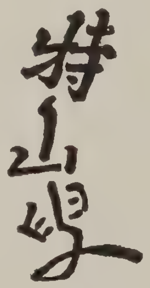
Type Ninagawa. Part III., Fig. 8.

4065. Tea-bowl. D. 4½ in. Deep finger-mark impressions on surface. Coarse light brown clay, bright gray underglaze, thick light maroon overglaze streaked with light brown. Unsigned. 1817


4064

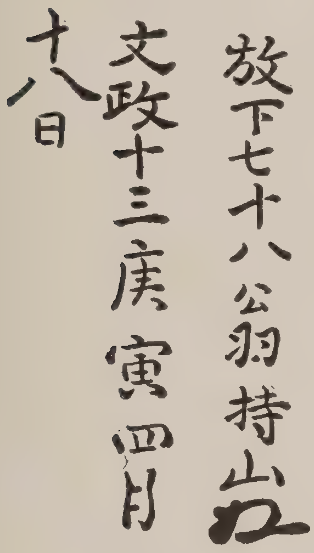
4066. Rest for cover, in form of well, with figure leaning on side. Extreme height 3 in. Vigorously modeled. Thick maroon glaze with splash of light green overglaze. Unsigned. 1817

4067. Tea-bowl. D. 5 in. Light dull brown Raku clay, underglaze transparent, bright reddish overglaze containing white granules. Irregular brush-marks forming scroll in brown. *Tokuzan zō* (inc.). 1820

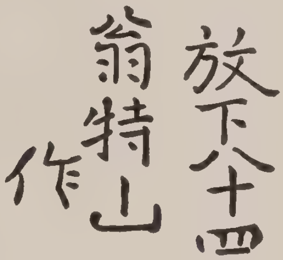

4067

4068*. Incense-box (figure). L. 4⅝ in. *Hoka shichi-jū-hachi-ō Tokuzan* and kakihan, *Bunsei jū-san Kanoye tora Shi-gatsu, jū-hachi nichi* (inc.). 1831

4069. Jar. D. 3½ in. Light fawn clay, transparent underglaze, thin light green overglaze streaked with dark green running. *Hoka hachi-jū-shi-ō Tokuzan saku* (inc.). 1837


放下七十八翁特山
文政十三庚寅四月
十八日

4068



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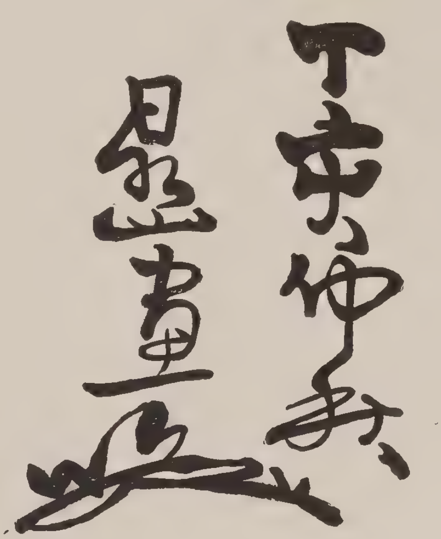


4070

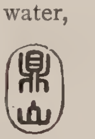
TEIZAN (Case 35)

During the existence of the Kōrakuyen oven it is said that two princes of the Tokugawa family, known as Seishū and Seishō respectively, were accustomed to visit the oven and make objects after their own tastes. Pieces made by the former were signed with the written character *Teizan*, while the latter prince signed his essays *Keizan*. The collection contains at least one piece of Seishū's work, formerly in the possession of Ninagawa, and the object must be considered extremely rare.

4070. Tea-bowl. D. 4⅝ in. Light reddish-brown clay, light red glaze pitted. New moon in white glaze. Grasses and inscriptions in dark brown. *Teigai Chiushū Teizan ga* (written), also kakihan of Teizan. 1823

4071. Vessel, to hold water for ink-stone, with hollow dragon, used in taking up the water, suspended from side. Vessel, d. 2⅝ in.; dragon, l. 3⅝ in. Clay and glaze similar to last. *Teizan* (imp.). 1823

This piece closely resembles the work catalogued under Kaseizan (Nos. 4054–4059). The signature, which is obscure, has been read *Teizan*, and so the object is placed here provisionally.



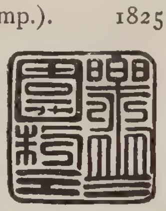
4071

RAKURAKUYEN (Case 35 and Plate XXIV. 4072)

In the Yashiki of the Daimyō of Owari was a garden known as Rakurakuyen. An oven was built in this garden by direction of the old prince of Owari in 1804, and potters from Seto, Owari, were called to take charge of it. The essays were mostly in true Seto style of that date, with some departures near the end of the work. The signature was *Rakurakuyen*, impressed. Masaki of Nagoya was in charge for a while, and pottery made by him bore the additional mark *Masaki*. The clay was at one time brought from a quarry near Seto, and pieces made from this clay have the mark *Sobokai* accompanying that of *Rakurakuyen*. The pottery was vigorous, tasteful, and in rigid adherence to the tea-cult. The work ceased in 1830.

4072. Water-jar, with flaring crenulated rim and side indented. H. 7 in. Fine gray-drab clay, thick blue glaze mottled with white around neck, running in long streams on unglazed surface. *Sobokai* and *Rakurakuyen* (imp.). 1825
Type Ninagawa. Part VII., Fig. 20.

4073. Tea-bowl. D. 4½ in. Irregular rim. Light gray clay, white underglaze, light glassy-green overglaze. Lobster incised. Entire surface with strong cloth-mark impression, as if the bowl had been made in a bag. *Rakurakuyen* and *Masaki* (imp.). 1825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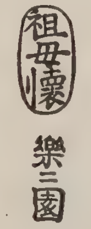
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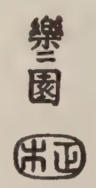
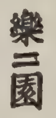

4073

4074. Tea-bowl. D. 4⅞ in. Dull reddish-brown underglaze, deepest seal-brown overglaze. *Rakurakuyen sei* (imp.). 1825

4075. Dish, leaf-shaped, rim scalloped. L. 6⅝ in. Light fawn clay, thick dark green overglaze clouded. *Rakurakuyen sei* (imp.). 1825

4076. Shallow tea-bowl. D. 5⅞ in. Fawn clay, white underglaze, rich light brown overglaze running from rim. Inside and out flecked with fawn, golden-brown, and blue. *Rakurakuyen* (imp.). 1825

4077. Tea-bowl. D. 4½ in. White Shino glaze and rude under-decoration in warm gray. *Rakurakuyen* (imp.). 1825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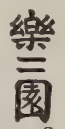

4078

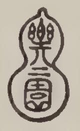
4078. Tea-bowl. D. 4 in. Warm gray glaze and white Mishima decoration. Signed. 1825

4079. Tea-bowl. D. 5 in. White Shino glaze. *Rakurakuyen* (imp.). 1825

4080. Box, wheel design. D. 3⅞ in. Moulded. Bright green glaze. *Rakurakuyen* (imp.). 1825

4081. Dish, polygonal. D. 3⅞ in. Moulded. Hard white clay, indigo-blue glaze. Dragons and scrolls in relief inside. *Rakurakuyen* (imp.). 1825

4082. Leaf-shaped dish. D. 5⅝ in. Various colored glazes. *Rakurakuyen sei* (imp.). 1825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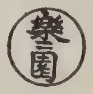
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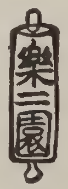
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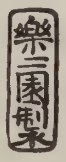
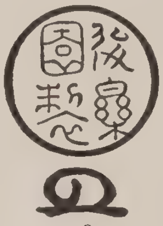

4083

4083*. Comfit-bottle, square. W. 2¾ in. Softest white clay, thin light purple glaze, mottled. *Rakurakuyen sei* (imp.). 1825

KŌRAKUYEN (Case 35 and Plate XXV. 4086)

Outside the Kōishikawa castle gate, there was a Yashiki belonging to the prince of Mito. The garden of this Yashiki was known by the poetical name of Kōrakuyen. To this place Adzuma Kichiyemon, of Kyōto, was invited, to build an oven. Raku pottery in a variety of forms was made, and this work was signed with a delicately cut circular stamp of *Kōraku* or *Kōrakuyen sei.*

4084. Water-jar. H. 7 in. Deep lathe-marks showing. Coarse dark clay, rough surface unglazed, black Raku glaze running down from rim.
Kōrakuyen sei and kakihan (imp.). 1832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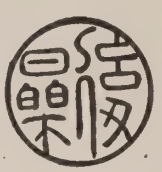
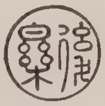

4085

4085. Tea-bowl. D. 3⅝ in. Gray-drab clay, light red Raku glaze clouded and pitted. *Kōraku* (imp.). 1832

4086. Incense-box, leaf-shaped. L. 3¼ in. Crab modeled on cover. Light fawn clay, thick white glaze. Lines in relief and crab glazed blue. *Kōrakuyen sei* (imp.). 1832
Gift of Hiromichi Shugiō.

4087. Tea-jar, slender. H. 3 in. Light reddish-fawn clay, white underglaze, light red overglaze clouded, light brown glaze about rim.
Kōraku (imp.). 1832

4088. Tea-bowl. D. 4½ in. Thick black Raku glaze. *Kōrakuyen sei* (imp.). 1832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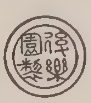
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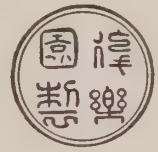
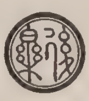

4089

4089. Tea-bowl. D. 4 in. Thick black Raku glaze. *Kōrakuyen sei* (imp.). 1832

4090. Lenticular-shaped jar, with small opening. D. 3⅞ in. Gray-drab clay, thick dark blue glaze granulated. *Kōraku* (imp.). 1832

4091, 4092. Tea-jars. Black Raku glaze.
Kōraku (imp.). 1832

4093. Tea-jar. H. 2¾ in. Buff clay, dull white glaze strongly crackled.
Kōraku (imp.). 1832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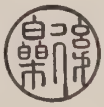
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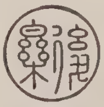
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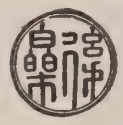
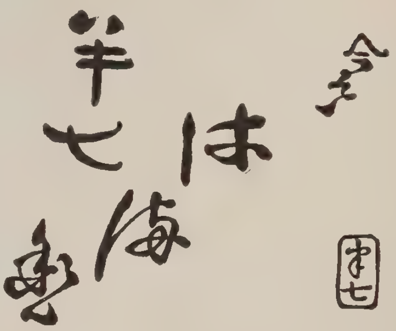

4093

HANSHICHI (Case 35)

Between the years 1684 and 1687 Shirai Hanshichi, of Imado, began the making of unglazed vessels for the tea-ceremony. In 1716–35 a second generation succeeded to the work, and for the first time in Imado began the use of glaze on a form of Raku pottery. Other generations succeeded, and in 1870 the sixth generation was at work using the mark *Shirai Hanshichi.*

4094. Bowl. D. 4⅝ in. Soft fawn clay, transparent underglaze coarsely crackled, large splash of grayish-purple glaze with white dashes. Grass in bright blue and dark brown. *Hanshichi* (imp.). 1800?

4095. Incense-stick burner. D. 2¾ in. Light fawn clay, rich green glaze. Fret deeply impressed about rim and gilded.
Imado hamatoyo and *Hanshichi* (inc.), *Hanshichi* (imp.). 1800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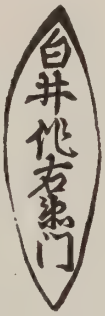
SAKUYEMON (Case 35)

A rare piece in the collection bears the mark *Shirai Sakuyemon.* The work *Tōki Shōshi* records a collateral branch of Shirai Hanshichi, with the successive generations, Zenjirō, Seijirō, Genjirō, and Sanjirō. Whether Shirai Sakuyemon was a collateral branch of Hanshichi or in a direct line, I have not been able to ascertain. The piece here catalogued is probably one hundred and fifty years old. The mark of Sakuyemon is in a pointed oval panel, evidently in imitation of the mark of Sōsaburō, a famous furo-maker of Kyōto.

4096. Fire-vessel (spinning top). D. 5⅛ in. Soft light brown clay unglazed. Three encircling bands of red separated by incised lines.
Shirai Sakuyemon (imp.). 1750

SUMIDAGAWA (Case 35)

In the beginning of the century a potter known as Kikkutei established an oven in Sumidagawa, Yedo, and made a soft Raku pottery. The work of the first generation was quaint and interesting. In 1875 the third generation was at work, and the pottery shows the usual deterioration.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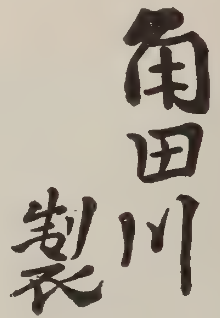

4097

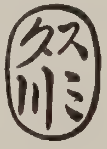
4097. Pipe-ash holder, cylindrical. H. 4½ in. Buff clay and glaze. Oblique lines running from top to bottom in white slip, all but two colored red, blue, or green. *Sumidagawa sei* (written). 1810

4099. Bowl. D. 4$\frac{3}{16}$ in. Fawn clay, transparent underglaze, light gray overglaze. Over-decoration of ducks in white, touched with black. *Sumidagawa* (imp.). 1830

4100. Squat jar, globular. D. 5 in. Buff clay, transparent underglaze, thick white glaze with buff color showing through. Over-decoration of flowers in light red and dark brown.
Sumidagawa (imp.). 1840

4101. Tea-bowl. D. 5 in. Light fawn clay, transparent underglaze, dull red Raku overglaze with whitish areas. Cloud-mark of olive-green on side. *Sumidagawa,* in rosette (imp.). 1840

Extremely rare mark.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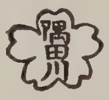
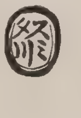

4101

4102. Bowl. D. 5½ in. Yellowish-fawn clay and glaze. Flowers and leaves vigorously drawn in white, dark brown, dull red, and green.
Sumidagawa (imp.). *Sangen* (name of painter written). 1847

4103*. Incense-box. L. 3⅜ in. *Sumidagawa* (imp.). 1870

4104. Square incense-box. W. 2 in. Light buff clay, transparent underglaze, white overglaze. Over-decoration of grasses in light purple. Splash of light green glaze on corner. *Sumidagawa* (imp.). 1870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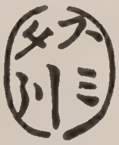
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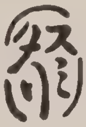
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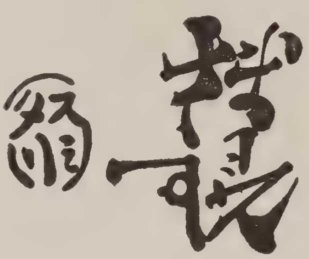

4102

4105*, 4106*. Incense-boxes, bird-shape. *Sumidagawa* (imp.). 1870

SANRAKUYEN (Case 35)

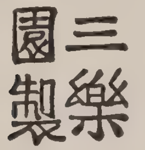
A number of attempts were made from time to time to establish ovens in Yedo for the production of pottery known as Kōchi. One of these efforts is seen in the pottery bearing the mark of *Sanrakuyen sei.* Midsuno, Duke of Tosa, built an oven in his garden, known as Sanrakuyen, and potters from Kii were invited to reproduce, if possible, the beautiful blue and purple glazes of Kairakuyen, but after a few years of unsuccessful effort the venture was abandoned. The only apology that can be made for the pottery is that it came nearer the original type than that of Tōsenyen and other imitators.

4107. Plate. D. 6⅜ in. Moulded, crenulated rim. Hard white stone clay, purple glaze, touch of light blue. Inside surface, leaf in relief. *Sanrakuyen sei* (imp.). 1848

4108. Plate. D. 6½ in. Moulded. Hard white stone clay, light blue glaze. Inside surface consisting of two butterflies in high relief. *Sanrakuyen sei* (imp.). 1848

4109. Plate. D. 6½ in. Moulded. Light buff clay, dark yellow glaze. Petals in high relief inside. *Sanrakuyen sei* (imp.). 1848

4110. Plate. D. 5¾ in. Moulded. Hard white clay, light blue glaze. Inside, chrysanthemum and leaf design in relief. *Sanrakuyen sei* (imp.). 1848



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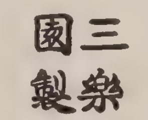

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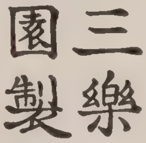

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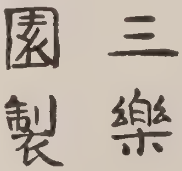


4112

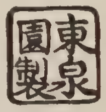
4111. Plate. D. 6¾ in. Moulded. Hard stone clay, light blue glaze inside. Outside, light yellow glaze with formal leaves, flowers, and scrolls in light blue, dark pink, and white outlined in black. Inside, butterflies in relief, as in No. 4108. *Sanrakuyen sei* (imp.). 1848

4112. Hexagonal box, with flying crane moulded in high relief on cover. D. 2¾ in. Hard white stone clay, deep purple glaze. Crane, light blue glaze. *Sanrakuyen sei* (written). 1848

TŌSENYEN (Case 35)

A potter from Wakayama, Kii, familiar with the old glazes of Kairakuyen, started the making of similar pottery in Yedo in 1850. His venture was more disastrous than that of the potters who made a similar imitation under the name of Sanrakuyen. His productions were devoid of merit, and after a short time the work ceased.

4113. Flower-pot. H. 5 in. Light fawn clay, light blue underglaze, broad areas of thick deep purple glaze running. Bamboo deeply incised.
Tōsenyen sei (imp.). 1852
Rare mark.



4113

KIKKŌ (Case 35)

Kikkō of Ōsaka came to Yedo in 1855 and built an oven at Mukōjima, using *Kikkō* and *Jūsan Ken* as signatures. He died in 1861. His adopted son, Ichiro, with the pseudonym of Shogetsu, continued the work, using the incised mark *Bokusui-hen sei*, and sometimes *Ichiro*. He died in 1864, aged forty-four. His widow continued the work until 1868. Since then inferior pottery has been made bearing the mark *Kikkō*. As to the generations of this family, it is difficult to state. The best work was done by the original Kikkō in Settsu, Suō, and Shinano. (See these provinces.)

4114. Bowl, oblong, rim cut. D. 5⅛ in. Dull brown clay, dark warm gray glaze. Underdecoration of clouds and crane in white and black. Basal ring square. Unsigned. 1855

4115. Cup-rest. D. 4¼ in. Very light fawn clay, thick white glaze with encircling bands in light blue and light olive. *Kikkō* (imp.). 1855

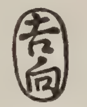
4116. Circular dish, with vertical sides, resting on three knobs. D. 4¾ in. Yellowish-white clay and glaze. Inside, bamboo in light blue. *Kikkō* (imp.). 1855

4117. Hanging flower-holder. H. 5 in. Dull brown clay, with touch of transparent glaze. Roughly turned. *Kikkō* (imp.). *Bokuta Tōkō* (inc.). 1855

4118. Tea-pot. D. 4½ in. Black Raku glaze.

4119. Box (bird). L. 5⅜ in. Light gray-drab clay, white glaze, bill reddish, wings and tail shaded blue. *Kikkō* (imp.). *Bokusui-hen ni oite kore wo seisu* (inc.). 1862

4120. Box, modeled in form of lotus-seed capsule. D. 3 in. Light brown clay unglazed. *Bokusui-hen ni oite* (inc.). 1862



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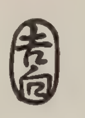

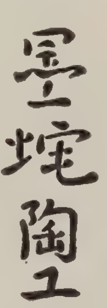

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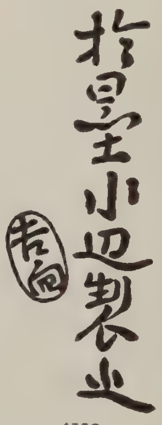

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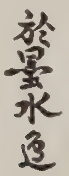

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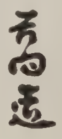

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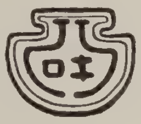

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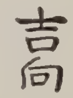

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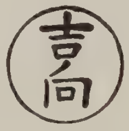


4124

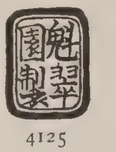
4121–4124. Various pieces of recent Kikkō, with the marks *Kikkō*, impressed, and *Kikkō tsukuru*, incised (4121). 1875–1885

KWAISUIYEN (Case 35)

In 1830 a small oven was erected in a garden in Yedo belonging to a noble from Kiyosu, Owari, and a potter from Kiyosu, named Fujishiro Kawamoto, was invited to take charge of it. With the aid of a number of assistants, pottery, consisting of tea-utensils, flower-pots, etc., was made. That the work had little merit may be inferred from the fact that very few examples of it have survived. Indeed, the single specimen in the collection is the only one I have ever seen. The work ceased in 1861.

4125. Irregular-shaped vessel, for washing brushes. D. 3½ in. Modeled by hand. Fine soft white clay; outside, stained brown; deep olive-green glaze inside. Base gilded. *Kwaisuiyen sei* (imp.). 1840

Exceedingly rare.



4125

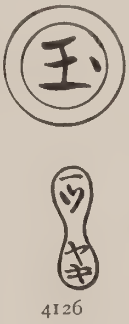
TAMAGAWA (Case 35 and Plate XXV. 4126)

An obscurity which I have never been able to clear up covers the origin of this interesting pottery. Ninagawa identified certain of the pieces in the collection as Seto, Owari; others supposed the pottery to be Kyōto. The pieces are refined in character, and reveal the work of a potter who loved the quiet and simple tastes of the tea-cult. The pottery was made near Yedo, in the hamlet of Yaguchi, on the Tamagawa, and dates back fifty or sixty years.

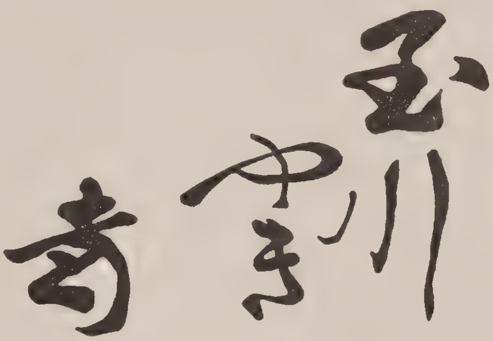
4126. Tea-bowl. D. 4½ in. Coarse gray-drab clay, olive-gray glaze. River embankment protection in dark brown. Brush-marks in white. *Hitotsu yaki* and *Tama* (imp.). 1850

4127. Tea-bowl. D. 4¼ in. Coarse gray-drab clay, olive-gray glaze, white brush-marks inside. *Tamagawa yaki* and kakihan written in brown outside. 1850

4128. Incense-box. D. 1⅞ in. Very light gray-drab clay, white glaze. Rice-mortar and pestle in dark brown and light gray on cover. Inside, transparent glaze. *Tama* (imp.). 1850



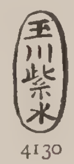
4126



4127

4129. Incense-box (bird). L. $2\frac{15}{16}$ in. Coarse gray-drab clay, thick black Raku glaze. *Tama* (imp.). 1850

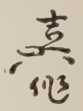
4130. Incense-burner, modeled in form of mythological lion. H. 7¾ in. Gray-drab clay, yellowish underglaze, light red Raku overglaze. *Tama* and *Tamagawa-shisui* (imp.). 1850



4130

KICHIROKU (Case 35)

Ninagawa records in his notes that a potter named Ida Kichiroku came to Yedo from Shimōsa in 1860 and opened a bric-a-brac shop in Asakusa. Here he built an oven and made hard pottery. He is said to have gone to Ise, and also to Kameyama, Hizen, making pottery in both places. The only specimen in the collection bearing the mark *Kichiroku* is a small figure of hard paste from the Ninagawa collection. A square dish, which Ninagawa believed to have been made by Kichiroku, in Shimōsa, was made by Kitsuroku in Shimotsuke, an adjoining province. The Waggaman collection in Washington contains a piece signed *Kitsuroku*, with other inscriptions, showing that it was made in Kameyama, Hizen. Either Ninagawa has confounded two potters, or the same potter wrote his name in two ways. (See Shimotsuke.)


4131

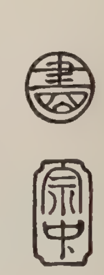
4131. Netsuke, in form of dancer. H. 1⅞ in. Light gray-drab clay, white glaze. Dress with green, red, and purple with gold. *Kichiroku saku* (inc.). 1860

A delicate bit of work.

SHIBUYA (Case 35)

In 1850 the Daimyō of Satsuma had a small oven built in the Yashiki at Shibuya, Yedo. The pottery was made of clay brought from Satsuma. A few pieces only were made. The pottery had no special merit.

4132. Bowl. D. 5½ in. Very light buff clay, light gray glaze. Poem in blue signed *Ga* and *Sōchū*. 1850

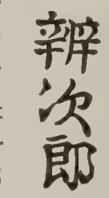

4132

BENJIRŌ (Case 35)

Sakune Benjirō, an Imado potter, was at work in 1840–45 making unglazed fire-vessels. He was justly regarded by the Japanese as the best potter of Imado. The single specimen of his work in the collection bears out this judgment. Whether Genjirō (No. 4158) is a later generation of this family I do not know.

4133. Furnace for tea-pot. H. 10⅜ in. Fine gray-drab clay, polished black surface. Lotus bud, leaf, and flower deeply carved on outside showing rough surface. *Benjirō* (imp.). 1845

Gift of W. S. Bigelow.

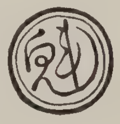

4133

SAKIGAKI (Case 35)

On the north of Negishi (near Iriya to the west), at the mansion of Honda, an oven was built in 1863. A potter from Kyōto was invited to take charge of it. The pottery was a kind of hard Raku with green and black glazes, and continued for a short time only. Specimens are extremely rare.

4134. Cup. D. 3¼ in. Leaves on outside moulded. Buff clay, rich green glaze outside, white glaze inside. *Sakigaki* (imp.). 1864

Gift of Ernest Hart.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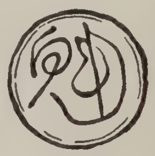

4135

4135. Haisen, in form of ceremonial hat. L. 8¼ in. Light gray-drab clay, white underglaze, deep seal-brown overglaze. *Sakigaki* (imp.). 1864

KŌREN (Case 35)

A woman named Hattori Tsuna, with the pseudonym of Kōren, was at work in 1878 making pottery by hand modeling. The color of the clay employed and the peculiar tint and finish of her unglazed pieces, with the suggestive subjects selected, gave her work a remarkable resemblance to wood-carving.

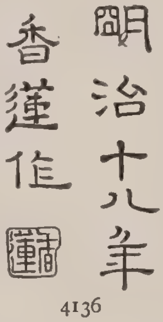
4136*. Paper-weight (toad on roof tile). L. 3¼ in. *Meiji jū-hachi nen Kōren saku* (inc.). *Kōren* (imp.). 1884

4137. Incense-box, kidney-shaped. L. 3½ in. Brown clay, unglazed. Deep impressions of actual leaves, fern, maple, etc. Unsigned. 1878

Gift of W. S. Bigelow.

4138. Tea-pot. D. 2¾ in. Modeled by hand. Light brown clay, unglazed. Pine trunk in relief, needles incised. *Kōran Jōshi tsukuru* (inc.). 1878

Whether Kōran was any relation to Kōren has not been ascertained.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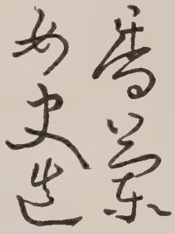

4138

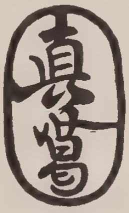
MAKUDSU (Case 35)

Makudzu Kōzan moved from Kyōto to Yokohama in 1870. Here he made a great amount of pottery for export. Within a few years there have been produced some marvelous glazes on a hard body in imitation of Chinese forms. On the occasion of the great National Exposition in Tōkyō in 1877, Makudsu made pottery from clay taken from Shinobazu pond, near Uyeno Park, in which place the exhibition was held.

4139. Bowl. D. 5½ in. Sides compressed. Rough and heavy. Coarse brown clay, olive-brown glaze. Brush-marks of white slip inside and out. *Makudsu* (imp.). 1877

4140. Dish, lotus leaf. D. 6½ in. Gray-drab clay and glaze mottled. Inside, thick white glaze with inscription in blue. Inscription states that the piece was made of clay taken from Shinobazu pond. *Makudsu Kōzan* (imp.). 1877

4141*. Jar. H. 7¼ in. Looped handles. Very light gray-drab clay, brown glaze with deep seal-brown glaze on cover and shoulder running in streams. *Makudsu* (imp.). 1880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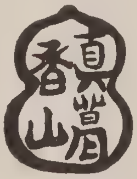
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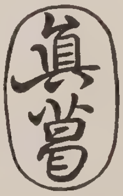
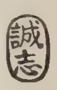

4141

SEISHI (Case 35)

A potter named Naruse, from Mino, worked for a while in 1872, at Nagai-shō Shiba. A variety of vessels were made for the tea-lover, but the pottery lacked sufficient merit to insure its continuance. The mark *Seishi* was used. The pottery was also known as Maruyama.

4142. Beaker. D. 6 in. Two leaves moulded on side. Coarse buff clay, light olive-greenish glaze, spotted with brown. Characters in white. *Seishi* (imp.). 1872

4143. Plate, with one side of rim gradually thickened to represent new moon. D. 7⅜ in. Very light fawn clay. Under side unglazed. Inside, light greenish-white glaze with peculiar radiating crackle. Clouds and nightingale deeply carved, unglazed. *Seishi* (imp.). 1872

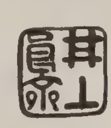


4143

ENOUYE RYŌSAI (Case 35)

This potter was making tea-vessels in Imado in 1870–80, and at that time his work was known under the general name of Imado. Within recent years he has produced some remarkable and beautiful glazes on a hard body following Chinese models. Curious bowls made to look old, and bearing the mark *Hompō* (?) in obscure characters, are said to have been made by this potter within twenty years.

4144–4149*. Bowl and fire-vessels, flower-vase, etc., with marks *Enouye Ryōsai* (4144*, 4146, 4148*) and *Dai Nippon Tōkyō Enouye Ryōsai* (4145) (imp.). 1875–1880



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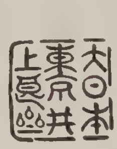

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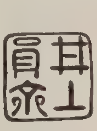

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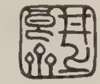

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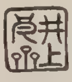

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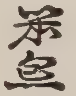


4150

4150, 4151. Bowls. *Hompō* (imp.). 1885

YEDOGAWA (Case 35)

Pottery of hard paste, known as Yedogawa, was made in Tōkyō in 1878. The single piece in the collection is moulded, and is interesting only from its peculiar technique.

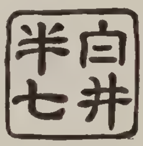
4152*. Cup, with scalloped outline. D. 2½ in. Hard white clay, light green celadon glaze. Fringe and scallops delicately drawn in white slip. 1878

SHIRAI (Case 35)

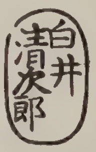
A number of potters were baking in Imado in 1878, and probably earlier. They signed their pieces *Shirai Hanshichi, Shirai Seijirō*, and *Shirai Zenniu*. Their pieces usually consisted of unglazed fire-vessels. They represent one of the collateral branches of the original Hanshichi.

4153. Shallow tea-bowl. D. 5⅜ in. Soft light Raku clay, yellowish glaze; area of salmon glaze mottled with reddish-brown. *Shirai Hanshichi* (imp.). 1880

4154*. Fire-vessel. D. 4½ in. Black clay. Polished black surface blending with brown above. *Shirai Seijirō* (imp.). 1880



4153



4154

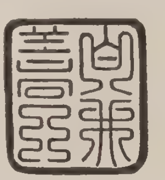
ZENNIU (Case 35)

This potter, whose name was Shirai Kanekichi, was probably related to the above. He made tea-bowls and fire-vessels, glazed and unglazed.

4155. Fire-vessel. H. 7⅜ in. D. at mouth, 7⅜ in. Soft clay; lower third black, middle third light gray, strongly clouded with dark fawn clay. Upper third clear green with darker gray clouding showing through. Greek fret impressed about neck. *Shirai Zenniu* (imp.). 1880

A superb example of Zenniu's work.

4156*, 4157*. Bowl and fire-vessel. *Shirai Zenniu* (imp.). 1880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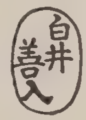
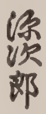


4157

GENJIRŌ (Case 35)

A potter of unglazed fire-vessels was at work in Tōkyō in 1880. He belonged to a collateral branch of Hanshichi, and died within recent years leaving no successor.

4158*. Plate, to hold ashes in furo. D. 4⅜ in. Unglazed. *Genjirō* (imp.).



4158

YOTSUYA (Case 35)

A potter of Yotsuya, a district of Tōkyō, was at work in 1870–80, making small tea-cups, figures, etc., of a semi-porcelain. His figures of warriors show some skill in modeling.

4159. Tea-cup. D. 2½ in. Brown clay, olive-gray glaze spotted with brown. 1877

4160. Tea-cup. D. 2⅜ in. White porcelain clay and glaze. Flowers in dark and light blue. *Ukaku tsukuru* (written). 1877

4161. Figure of warrior. H. 4½ in. Porcelain clay, thick brown glaze. 1877

KOISHIKAWA (Case 35)

An oven was established in Koishikawa in 1880, and pieces of varying degrees of excellence were made. Within recent years the output has improved vastly, and the work has won high recognition in native and foreign exhibitions under the direction of the famous Takemoto.

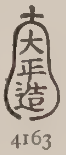
4162*. Squat tea-jar, with two handles. H. 1⅝ in. White stone clay, light brown glaze mottled with darker brown. 1880

This piece is interesting, as showing the appearance of a tea-jar when absolutely new.

TAIHEI (Case 35)

A potter of unglazed fire-vessels, signing his pieces *Taihei*, was at work in Tōkyō in 1890. His work was of a superior character.

4163. Fire-vessel. D. 4⅛ in. Black clay, black polished surface with light green areas. *Taihei tsukuru* (imp.). 1890

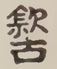


4163

KINKO

A curious form of pottery made in moulds, glazed in strong colors and bearing the impressed mark *Kinko*, is said to have been made in Tōkyō. It has the clay of modern Sumidagawa. Hiraga Gennai, of Shido, Sanuki, might have made it after he settled in Tōkyō. This is only a surmise, however. It is absolutely without merit.

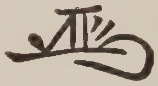
4164*. Cake-plate. D. $6\frac{7}{8}$ in. Moulded. Scalloped edge. Soft white clay, light green glaze. Inside, scrolls, formal flowers, etc., impressed and glazed yellow, dark blue, brown, and green. *Kinko* (imp.). 1850


4164

IMADO (Case 35)

Under this general name must be included the productions of a number of potters who have, so far as I can ascertain, entitled their individual work Imado. The pieces are rarely signed. Some of the pottery is in the form of fire-vessels, soft, unglazed, with polished black surface; other forms have a beautiful mottled glaze with hard ringing clay. A number of red Raku pieces occur unsigned.

4165–4180. Fire-vessels, bowls, flower-holders, incense-boxes, etc.
No. 4168 is the only one on exhibition.
No. 4179 has a kakihan.


4179

KARAKU (Case 35)

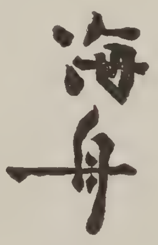
A potter named Karaku Sanzo, who showed great skill in modeling and carving, has carried on his work within recent years in Tōkyō, and later in Ōsaka. He was a native of Yumoto in Iwaki.

4181. Figure. H. $4\frac{1}{2}$ in. Fawn clay. Face and body unglazed, surface tinged with red. *Karaku Sanzo, Shū* [?] *dai* (imp.). 1880

KYŌZAN (Case 35)

Katsu Awa, an adviser of the Shōgun, brought a potter from Kyōto, and established an oven at his residence in Tōkyō in 1870. The pieces were signed *Kyōzan.* Some of the work had inscriptions upon it written by Awa, and signed with his pseudonym *Kaishu* and *Kyōzan* impressed.

4182. Bowl. D. $3\frac{1}{2}$ in. Light fawn clay, light yellowish glaze; rough surface sliced, deeply stained within. Inscription in black, signed *Kaishu. Kyōzan* (imp.). 1870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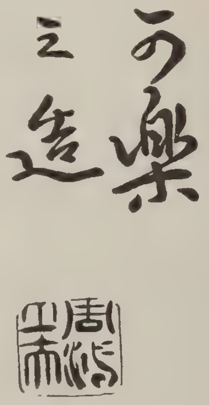
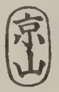

4181

4183. Box, in form of persimmon. D. 3 in. Soft white clay, stained a bright rosy red. Stopper representing stem and calyx, glazed green. *Kyōzan* (imp.). 1870

4184. Incense-burner (lotus leaf?). D. $4\frac{3}{8}$ in. Three legs. Sides fluted. Fawn clay, light yellow underglaze, reddish overglaze with large dark purple areas. *Kyōzan* (imp.). 1880


4184

HEIGEN

Among the Ōta potters, near Yokohama, are many who have contributed to the flood of spurious Satsuma, with which America and Europe have been inundated. One of the Ota potters, signing his work *Heigen*, made small pieces of light clay and glaze which show considerable skill in design and modeling.

4185*. Toothpick-holder (figure holding open bag). H. 3 in. White clay, light buff glaze. Figure with white and brownish glaze. *Heigen* (imp.). 1878

平源
4185

MATSUYAMA (Case 35)

In 1860 an oven was built in the town of Matsuyama. The product consisted of ordinary tea and kitchen utensils. The pieces are interesting, as showing the refinement of a country potter aspiring only to make pottery for the people of the neighborhood.

4186. Bottle. H. 5½ in. Bulbous body, long neck. Light reddish clay, olive-brown glaze on neck and part of body. Remaining surface coarse granulated brown glaze. 1878

4187. Condiment-holder. D. 5 in. Light reddish clay, light olive-brown glaze with darker brown overglaze. 1878

4188. Fire-vessel. D. 4¼ in. Light reddish-buff clay, light olive-brown glaze. Rough drawing of flowers in white slip. 1878

YEDO BANKO

The originator of Yedo Banko was a potter who came from Kuwana, Ise. He had learned the secrets of his art from Kyōto artists. The excellence of his work attracted the attention of the Shōgun, who invited him to Yedo, where an oven was built for him at Kommemura. This was in 1761–63. In 1786 he returned to Kuwana. The opinions are so various, and the accounts so conflicting as to the identity of his Yedo work, that all the early pieces bearing the mark of *Banko*, either plain or in oval or circular panel, are for the present classified under the province of Ise.

PROVINCE OF IWAKI

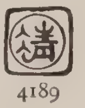
The pottery of this province is widely known through the rough lathe-turned and subsequently finger-modeled bowls recognized as Sōma. The bowls usually bear as a decoration a tethered horse as well as the crest of the house of Sōma. The pieces are commonly signed with the impressed marks of *Sōma*, or *Kaneshige*, though many other marks occur on Sōma bowls. The information derived from Ninagawa's work and other Japanese books has been scant to the last degree. Only recently have I been able to get further accounts of the pottery of this province. Mr. Michitaro Hisa, a graduate of Harvard, and a native of Iwaki, wrote urgent letters at my request to friends of his in Nakamura, inclosing at the same time copies of the various marks found on Iwaki specimens in the collection. The officers of that region have kindly forwarded important details of the early history of this pottery, which for the first time clear up many perplexing questions. From these accounts it seems that the earliest Sōma was a highly decorated pottery after the style of Ninsei. These records further show that much of the pottery identified as Sōma, and supposed to have been baked at Nakamura, was made at Ōhorimura, and is not to be considered as genuine Sōma. The founder of Sōma pottery was Tashiro Goyemon. In 1624 the lord of Sōma accompanied the Shōgun (third Tokugawa, Iyemitsu) in his annual visit to the emperor at Kyōto. In his suite was Tashiro Goyemon, who, if not a potter, was probably an artist, for his master being greatly impressed with the remarkable character of Ninsei's work selected Tashiro as the proper one to become an apprentice of this famous potter. Tashiro remained with Ninsei for seven years, and this great potter in reward for Tashiro's diligence and faithfulness permitted him to use *Sei*, one of the characters of his name, and thus Tashiro Goyemon became Tashiro Seijiyemon, and the mark *Sei* was used in his work. Tashiro returned to Nakamura in 1631, and made pottery at the order of his master. This pottery was known as Omuro, after one of the ovens of Ninsei in Kyōto. The records say that the second Seijiyemon made improvements on the work of his predecessor. The meaning of this is obscure, though it is probable that his work was in closer imitation of Ninsei, for the lord of Sōma said to him: "If you continue pottery after Ninsei style the two essays will be confounded, and in course of time the reputation of Ninsei will be injured, therefore it would be wiser to adopt changes of form, decoration, and signature." The potter following this advice produced the typical Sōma style known to us by the early examples of this pottery. Kano Naonobu visited the province at this time and painted a running horse at the request of Yoshitani, and this horse was used as a decoration for the pottery. The date of this change was 1650. With this information I critically examined every piece in the collection attributed to Ninsei or to Ninsei's influence. A bowl, with the mark *Sei* in a circle within a square, and of Ninsei age, had always puzzled me, as the clay was unlike that used by Ninsei or his contemporaries, and the direction of the spiral on the base was opposite to that of the Ninsei spiral. On comparing this specimen with the earliest type of Sōma, figured by Ninagawa, the clay and spiral were found to agree. A jar and wine-bottle, signed with the same mark and identified by the Japanese as Ninsei, have recently been added to the collection. The decoration is strictly after Ninsei style; the clay, however, is absolutely identical with that of an early Sōma in the collection.

Despite the odd appearance of these three brocade-decorated specimens among Iwaki pottery, they are now placed here until evidence to the contrary is offered. I may add that the mark must be extremely rare, as I have never seen the signature except on these three specimens here catalogued; furthermore, no such mark is recorded as used by Ninsei or by any Kyōto potter, though Ninsei used the mark *Sei* in a square panel on some of his work.

SEIJIYEMON (Case 36 and Plate XXV. 4191)

It is difficult to determine whether the three specimens herein catalogued are the work of the first or second Seijiyemon.

4189. Bowl. D. 4⅞ in. Dark fawn clay, light fawn glaze. Under-decoration of house and trees in grayish-blue. New Year's decoration of pine and bamboo in blue, green, and pale purple enamels and red and gold. Left-hand spiral on base. *Sei*, in circle within square (imp.). 1648


4189

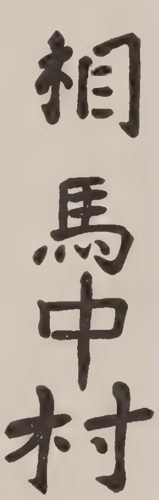
4190. Gourd-shaped wine-bottle. H. 6⅜ in. Thick and heavy. Fine gray-drab clay, light grayish-fawn glaze strongly crackled. Over-decoration of pinks and fence in dull blue and green enamels and red and gold. Around shoulder leaf design in green and blue enamel. On neck, red fret. *Sei*, in circle within square (imp.). 1648

4191. Jar. H. 6⅝ in. Coarse dark fawn clay, light fawn glaze finely crackled, much stained. Chrysanthemums and pinks in blue and green enamels with red and gold. Around neck, diaper in blue enamel with red and gold. *Sei*, in circle within square (imp.). 1648

KANAYA (Case 36)

The only piece signed by this potter is accompanied by an inscription which states that he was the grandson of the third generation, and presumably in the line of Seijiyemon. The year period and year are also given, which indicates the date of 1746; and an inscription which reads Daisanyo Temple. It is the oldest piece in the collection signed *Sōma.*

4192. Circular tablet, perforated for hanging. D. 9⅛ in. Coarse hard gray-drab clay, fawn glaze. Pine tree and monkeys moulded in high relief and applied, glazed dark brown and green. *Sōma Nakamura* (inc.). Also the inscriptions, *Enkiō san Hinoye tora Ten. Roku gatsu jū-go-nichi. Koka sandai no mago, Kanaya tsukuru.* 1746



4192

SŌMA (Case 36 and Plate XXV. 4193, 4194)

The first Sōma with horse decoration was made by the second generation of Seijiyemon in 1650. The bowl figured by Ninagawa was probably made by the third generation of this family, as a typical Sōma in the collection, with drawing of horse, seems much nearer in clay and age to the work of Seijiyemon above described. True Sōma was made in Nakamura by successive generations of the founder. Within recent years the name *Tashiro* has been impressed on Sōma pottery, and pieces bearing this mark will be considered under that name. True Sōma, with the exception of the recent Tashiro's work, and one piece in which the mark is incised, bears no signature. The early pieces show more vigorous drawing, and are characterized by a certain refinement of form and style. The old name for Sōma pottery was Otomi, meaning "honorable monopoly."

4193. PLATE. D. 6¾ in. Rim with six scallops. Coarse dark gray-drab clay, gray-drab glaze coarsely crackled. Inside, three horses in olive-brown. 1650

4194. BOWL, sides sliced in three places and lapped over, with knobs. D. 4¾ in. Light fawn clay, thin yellowish-white glaze spotted with brown. Inside and out, horse in brown.
Type Ninagawa. Part III., Fig. 31. 1680

4195. BOWL. D. 4 in. Coarse Japanese yellow clay and glaze. Horse in brown. 1750

4196. PLATE. D. 7¼ in. Rim with five scallops. Perforated design of cherry petals. Light fawn clay, grayish-fawn underglaze, fawn overglaze. Inside, five horses in brown. 1780
Type Ninagawa. Part III., Fig. 32.

4197. PLATE, somewhat similar to last. 1780

4198. TEA-BOWL. D. 4¾ in. Light fawn clay, coarse light fawn glaze, roughened below. Encircling band of large circles overlapping, in blue enamel. Strong left-hand spiral. 1780

4199. TEA-CUP. 1780

4200. BOWL, symmetrically turned. D. 4½ in. Fine hard gray-drab clay, gray glaze with minute brown spots. 1780
Considered by Ninagawa the earliest Sōma, with the date of 1630.

4201. BOWL. D. 5⅜ in. Gray-drab clay, thin light gray under and overglaze. Horses, inside and out, in brown. 1800

4202. CAKE-PLATE. D. 6⅝ in. Fawn clay, olive-gray glaze. One third of vessel, inside and out, thick white glaze, upon which, inside, is rough sketch of flowers in dark brown. 1800
Very rare type.

4203. SQUARE TRAY. W. 11 in. Grayish-yellow clay and glaze. Horses in brown. 1840

4204. HAISEN. D. 5⅞ in. Coarse gray-drab clay, thin greenish-gray glaze, surface roughened. Horses in brown. 1850

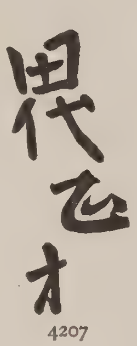
TASHIRO (Case 36)

The twelfth generation of Seijiyemon was at work in Nakamura thirty years ago. In 1867 he went to Kyōto, and there presented Sōma pottery made by him to the imperial household. In recognition of his loyalty and talent he was given the honorary title of Hōkiō, and thenceforward often signed his work *Tashiro* and *Hōkiō*. For a short time his work was known as Goyō Toku (royal permission), and was not put upon the market for sale. His reputation was greatly enhanced by this attitude.

4205. OBLONG CAKE-DISH. L. 7 in. Coarse light gray clay, transparent underglaze, thick glassy-green overglaze coarsely crackled. Horses in brown inside and out. 1850

4206. HAISEN. D. 5 in. Gray-drab clay, light gray glaze spotted with brown. Inside, thick glassy-green overglaze running over rim, coarsely crackled. Outside, three horses in brown. 1850

4207. Tea-pot. D. 3 in. Gray-drab clay, warm gray glaze. Handle, nozzle, rim, and knob of cover deep blue overglaze. *Tashiro ?* written in brown. 1850


4207

4208. Double bowl. D. 3¼ in. Outside bowl with perforated cherry petals. Coarse light gray-drab clay, rough surface, light fawn glaze. Inside, deepest blue glaze clouded and running over rim. 1850

4209. Gourd-shaped wine-bottle. H. 7⅞ in. Coarse gray-drab clay, grayish-drab glaze. Neck bright blue glaze, on which is silvered horse. On body, horses in brown. 1860

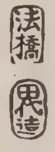
4210. Cake-plate, scalloped edge, perforated designs. D. 6⅞ in. 1860

4211. Bowl. D. 3½ in. Thick and solid. Light fawn clay, glassy yellowish-white glaze spotted with brown. Kirimon in white slip in high relief, evidently made with stencil. Kikumon in dark blue. 1867

Probably one of the specimens made as a gift to the Imperial Household.

4212. Handled vessel, with spout. L. 5 in. Fawn clay, light olive-green underglaze. Inside, thick green glaze coarsely crackled. *Tashiro* and *Hōkiō* (imp.). 1868

4213. Incense-box. D. 2$\frac{3}{16}$ in. Coarse light fawn clay, greenish-gray glaze. Inside, transparent glaze. Horse in brown. *Tashiro tsukuru*, and *Hōkiō* (imp.). 1868


4213

4214, 4215. Jar and cup.

NAKAMURA (Case 36 and Plate XXV. 4222)

Under this name may properly be included a number of forms which are referred to the village of Nakamura, and doubtless made by Sōma potters. They differ from true Sōma in form and decoration, and are rarely signed. In a few cases a resemblance is seen to Maiko pottery.

4216. Tea-bowl. D. 4½ in. Light brown clay, bluish-green underglaze, olive-green overglaze. White slip moulded in wave lines in high relief with moulded shells applied and glazed deep olive-green. Inside, horse in white slip. 1830

4217. Bowl, similar to last. 1840

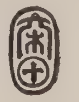
4218. Covered jar. H. 13⅛ in. Light gray clay, glassy bluish-green glaze. Moulds of various shells applied and glazed light maroon and dull grayish-green. Surface with various depressions. 1860

4219. Covered jar. H. 5½ in. Vertical depressions on side. Coarse light fawn clay with light granules, warm greenish-gray glaze mottled with brown. Seaweed and moulded shells in relief, glazed brown and light grayish-green. 1860

4220. Cake-plate, deeply modeled by hand.

4221. Gourd-shaped bottle. H. 6¼ in. Fine light brown clay, lower bulb brown glaze, strongly curdled. Neck clear green glaze mottled. *Shōda* (imp.). 1850

Gift of Mr. Durand-Ruel.


4221

4222. Gourd-shaped bottle. H. 3½ in. Light fawn clay. Upper portion deep seal-brown glaze; lower portion, glistening drops of light brown glaze. 1860

4223. Similar to last. H. 11⅝ in. Modern

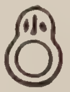
KOMARU (Case 36 and Plate XXV. 4224)

A potter by the name of Komaru Utanojo of Ōhorimura made pottery after Sōma models. His work began in 1816. He used the signatures *Komaru* and *Rakuzan.*

FIRST GENERATION

4224. Incense-box, figure modeled on cover. D. $2\frac{1}{16}$ in. Light fawn clay, thin yellowish-white glaze. Horses in brown. *Komaru* (imp.). 1820

4225. Tea-bowl, deeply modeled by fingers. D. $3\frac{1}{4}$ in. Hard light gray clay, transparent underglaze. Inside, light green overglaze. Outside, horse moulded and applied, glazed white, shaded with dark blue. Inside, blue horse, underglaze. *Rakuzan* (imp.). 1830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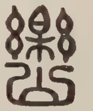

4225

SECOND GENERATION

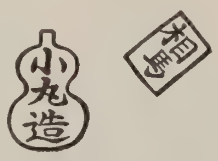
The second generation, known as *Komaru Tatsu-no-Shin,* continued the oven, beginning in 1838. His pieces are signed with *Zen* and an obscure mark.

4226. Tea-bowl. D. $3\frac{5}{8}$ in. Thick and heavy. Successive finger-impressions in vertical lines. Brown clay, light brownish-green glaze, outside tinged with red. Inside, light maroon overglaze running over rim. *Zen ?* [?] (imp.) on side. 1845

THIRD GENERATION

The third generation, Komaru Kumazo, is still at work at Ōhorimura.

4227. Leaf-shaped dish, modeled by hand. D. $3\frac{1}{2}$ in. Very light gray clay, thick light greenish glaze coarsely crackled. *Sōma* and *Komaru tsukuru* (imp.). 1880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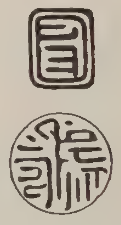
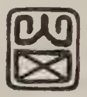

4226

YAMADA (Case 36)

Yamada Yojiro was a skilful potter of Ōhorimura, and made cups after Sōma models. His work dates from 1850.

FIRST GENERATION

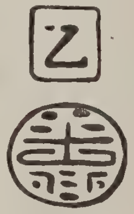
4228. Cup, deeply indented by finger. D. $2\frac{1}{8}$ in. Fine gray-drab clay, light fawn glaze spotted with brown. Horse applied, shaded with brown. *Yamada* (imp.). 1850


4228

SECOND GENERATION

A second generation, known as Yamada Iwaji, is at work to-day turning out quaint dishes decorated with mushrooms, etc., in relief.

4229. Haisen, irregular shape, strongly indented. D. 7 in. Light gray clay, light gray glaze with irregular band of maroon and bluish overglaze. Around rim leaf design impressed. Toadstools modeled and applied outside. Inside, horse in brown. *Otsu* and *Zen* (imp.). *Zen* has also been read *Tane* of Yoshitane, a former Daimyō of the province. 1880

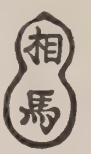

4229

HANGAYA (Case 36)

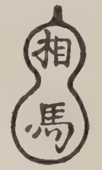
Hangaya Noritatsu, second son of Tatsu-no-Shin, made fine Sōma bowls signed with the mark *Sōma* in double gourd. He is still living.

4230. Tea-bowl, strongly indented. D. 3⅜ in. Very light fawn clay and glaze, closely mottled with light brown. Inside, transparent overglaze and horse applied. *Sōma*, in double gourd (imp.). 1870

4231, 4232. Tea-bowls, similar in character to last, with same marks.



4230

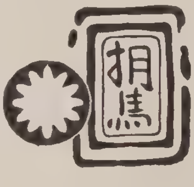


4232

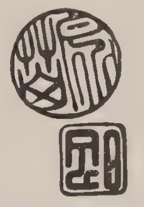
SAKAMOTO (Case 36)

Large Sōma bowls, bearing the mark *Sōma* and crest, are attributed to Sakamoto Umejiro, who made pottery in Ōhorimura within recent years.

4233. Tea-bowl. D. 4 in. Heavy and thick. Hard fawn clay, transparent underglaze exposed within, nearly black overglaze outside, with roughened portions brown. Inside basal ring, light maroon glaze. Disk-like ornamental devices impressed around lower portion. *Sōma* and crest (imp.). 1880



4233



4234

SOBIYO (Case 36)

Among the numerous potters of Ōhorimura was one signing his pieces *Sobiyo.* He was at work in 1880.

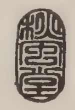
4234. Tea-bowl. D. 3¾ in. Fret impressed around rim, light gray-drab clay and glaze, transparent overglaze inside. Applied horses, inside and out. *Sobiyo* and *Shō* (imp.). 1870

SHŌFŪDO (Case 36)

A bowl made in Ōhorimura bears the impressed mark Shōfūdo. No information is at hand concerning the potter.

4235. Tea-bowl. D. 3¾ in. Heavy and thick. Very light fawn clay, light gray glaze mottled with large dark brown spots. Inside, glassy green glaze. *Shōfūdo* (imp.). 1875

Gift of Denman W. Ross.



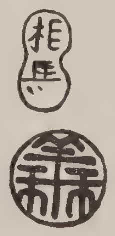
4235

KONDO (Case 36)

A potter of considerable skill, named Kondo Tomisaku, made among other forms pieces with perforated decoration in the shape of plum blossoms and gourds. In some of his work the clay is very fine and glaze delicate.

FIRST GENERATION

4236. Cake-plate, double plum blossoms perforated on inner and outer walls. D. 5⅞ in. Fine light gray clay, thick light green glaze. Moulded horse inside. *Sōma* and *Zen* (imp.). 1850



4236

4237. Large bowl, with rim in-turned and adherent. D. 7 in. Designs of gourds perforated, and on rim modeled fungi. Fine fawn clay, grayish-green glaze, irregular narrow band of maroon overglaze, mottled with light green. Inside, two horses in black.

4238. Bowl. D. 3½ in. Light gray clay and glaze. Inside, glassy green glaze flecked with deep maroon running over rim, horse in black. Outside, waves, lines and other designs impressed and incised. 1850

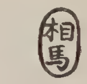
4239. Double bowl, plum-blossom perforated. D. 3¼ in. Fine light gray clay, lustrous light gray glaze spotted with brown. Inside, green overglaze. On rim, inside and out, maroon flecked with blue. Horse in olive-brown outside. 1850

4240, 4241. Tea-cups, very delicately made.

SECOND GENERATION

A cup of Sōma style is identified by the mark as having been made by Kondo Takakage. It is not known with certainty whether Takakage was a successor of Tomisaku. The cup is included here for the present.

4242. Cup. D. 2⅜ in. Very light fawn clay, light fawn glaze strongly mottled with brown. Horse tethered to post, and crest applied outside. Horse in relief inside. *Sōma* (imp.). 1875

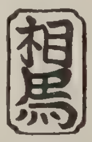


4242

SHIGA (Case 36)

A modern production of Ōhorimura is made by Shiga Kinjo. The single specimen in the collection shows some skill in modeling.

4243. Square cake-dish. W. 5⅝ in. Rim moulded in open basket-work. Japanese yellow clay. Basket-work and outside gray glaze. Inside, unglazed, touches of overglaze showing various colors. Inside, tethered horse moulded and applied, glazed gray and brown. *Sōma* (imp.). 1880

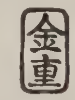


4243

KANASHIGE (Case 36)

Bowls differing in no respect from typical Ōhori Sōma bear the impressed mark *Kanashige*. These were made by Amano Kanashige, who is still living.

4244–4252. Tea-cups and tea-bowls in typical Sōma style. *Kanashige* (imp.). 1850–70



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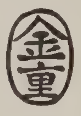

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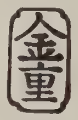
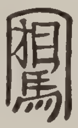


4251

ŌHORI SŌMA (Case 36)

Under this name are included a number of objects, many of which bear the signature of *Sōma*. Some of these objects show the work of skilful artists.

4253–4280. Tea-bowls, tea-cups, tea-pots, plates, jar, etc., after Sōma style, mostly signed with the impressed mark *Sōma*.



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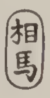

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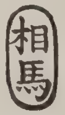

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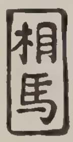

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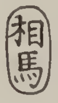

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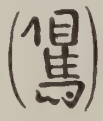
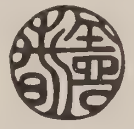

4266

4281. Irregular-shaped cup. D. 3¾ in. Deep brown clay, dead brown underglaze, light gray overglaze mottled with brown. Inside, pine disks applied. *Zenshun* (imp.). 1880

4282. Jar. H. 7⅜ in. Moulded by hand, with large tuberosities, ring handles adherent. Light fawn clay, dull light olive-greenish glaze mottled with brown. *Zenshun* (imp.). 1880



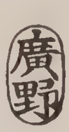
4282

These pieces are placed here doubtfully.

HIRONO (Case 36)

Within recent years a pottery with typical Kiyomizu glaze and decoration has been made in the village of Hirono. Nothing is known about the potter, and I have grave doubts about the piece being placed here, despite the testimony of a native of Iwaki.

4283. Jar. H. 5 in. Gray-drab clay, light gray underglaze, large area of thick white overglaze, upon which are splashes of thick green glaze. Circles, etc., in brown. *Hirono* (imp.). 1880



4283

PROVINCE OF RIKUZEN

But little information is at hand regarding the pottery of this province. A large square tea-pot, with thin walls and dull black glaze, comes from the Ninagawa collection as having been made in Sendai in 1860. A tea-jar with a similar glaze is also identified as Sendai; two bowls, one of which has the same clay and glaze, are placed here provisionally, and a number of gourd-shaped bottles with impressed basket-work, identical to that shown on the bowls, are also grouped with them. These bottles have been identified as Nakamura, but I can find no record of any such pottery having been made in Nakamura or Ōhorimura; so by a process of exclusion they are with much misgiving grouped under this province.

SENDAI (Case 36)

4284. Large square tea-pot. Extreme height 6¾ in. Japanese yellow clay, dead black glaze. On the four sides panels of diaper with pines and figure, moulded. Mythological animal rudely modeled for handle of cover. 1860

4285. Tea-jar. H. 2⅞ in. Dull black glaze covering base as well.

4286. Tea-jar. H. 2½ in. Knobs around neck. Dark clay showing dull black surface outside, thick bluish-black glaze, clouded. Three bands of zigzag lines incised around body.

4287. Bowl. D. 3⅛ in. Light fawn clay. Lower two thirds strongly indented to represent basket-work, with thin light brown glaze; upper third and inside, deepest brown Seto glaze. 1780

4288. Tea-bowl. D. 4⅞ in. Fine gray clay, dull brown glaze. Around rim, inside and out, thick bluish overglaze. Surface marked by impressed basket pattern. 1780

4289. Tea-bowl, similar to last. D. 4¾ in. Hard gray-drab clay, light brown glaze. Around rim, inside and out, thick rich dark brown overglaze. 1800

4290. Bottle. H. 8⅜ in. On shoulder a twisted band. From band to base basket-work impressed. Light gray-drab clay, light brown glaze. On neck and running down on body grayish overglaze clouded and iridescent. Basal ring in form of twisted band. 1800

4291. Double gourd-shaped bottle. H. 7¼ in. Basket-work of various designs. Hard gray-drab clay, light yellowish-brown glaze. Upper portion thick dark brown overglaze; lower portion impressed. 1835

4292. Bottle. H. 8 in. Similar to last.

4293. Bottle. H. 8¾ in. Similar to last.

4294. Double gourd-shaped bottle. H. 3 1/16 in. Hard fawn clay, irregular splashes of deepest brown and green glaze on unglazed surface. 1835
Gift of Bunkiō Matsuki.

MATSUSHIMA (Case 36)

A thick yellow glazed Raku pottery has lately been made in the village of Nakakaji, near Sendai. This pottery is sold at Matsushima as souvenirs of that beautiful place of resort.

4295. Shallow bowl. D. 5½ in. Soft Raku clay. Outside, light pink Raku glaze with lemon-colored areas. Inside, yellowish-white glaze with island and pine roughly sketched in blue. 1890

PROVINCE OF ŌSUMI

Certain specimens of finely crackled white Satsuma, in some cases almost crystalline in appearance, bearing evidences of considerable age, are referred to Chōsa, Ōsumi, by Japanese experts. It is recorded that at this place the Korean potters who settled in Satsuma first discovered the white clay, and made the white crackled faïence. This was the origin of the famous white Satsuma. It is said that the making of this pottery continued as late as 1789.

CHŌSA (Case 38)

4296. Bowl. D. 5⅜ in. Thick and heavy. Whitish-fawn clay and glaze, fine crystalline crackle. 1630

4297. Bowl. D. 5 in. Nearly white clay, whitish-fawn glaze. Faint decoration of leaf in light blue. 1650

4298. Bowl. D. 5 in. Whitish-fawn clay and glaze. Two mallets in blue. Basal ring with three notches. 1680

PROVINCE OF SATSUMA

THE name of Satsuma is widely known abroad by its peculiar crackled faïence decorated in vitrifiable enamels and gold. Enormous quantities of this pottery have been made within the last thirty years solely for export to America and Europe, and but little of it has been made in Satsuma. The genuine old Satsuma, which this so-called Satsuma is supposed to resemble, is only one of many distinct types known in Japan under the generic name of Satsuma. The specific names known to the Japanese are descriptive, such as crackled (*Hibi*), brocade painted (*Nishiki-de*), shark skin (*Samê*), Seto glaze (*Seto-kusuri*), tortoise-shell (*Betsu-kafu*), and also names the origin of which is doubtful or obscure, as Mishima and Sunkoroku. It has been a matter of great perplexity to arrange these types either as to potter or place of baking. The difficulty arises from the fact that the same signature is often found on widely different types of Satsuma, and, furthermore, that identical kinds of pottery were made in a number of different places. To add to the difficulty, the marks are not common, and some of these have thus far proved absolutely undecipherable. The only logical way is to arrange the pieces according to their marks when they occur, though by so doing the types, as recognized by the Japanese, would be thrown together. Other pieces which cannot be classified as above will be recognized under their Japanese names as Mishima, Seto-kusuri, etc. Satsuma is indebted to Korea for at least three distinct types of pottery. Shimadzu Yoshihiro, a feudal lord of Satsuma, accompanied Hideyoshi in the invasion of Korea in 1592. On his return he brought back with him to Satsuma a number of skilled potters who began work near Kagoshima, the capital of the province. Afterwards a few potters were sent to Chōsa, in Ōsumi, an adjacent province, at which place the first white crackled faïence was made. Sir Ernest Satow in his interesting article on the Korean Potters in Satsuma (Proceedings Asiatic Society of Japan, 1878) gives a list of the names of these families. He further states that their descendants continue to this day as potters, and that their work is coöperative. In this list the name Boku occurs, and various chroniclers record a Boku as a skilful potter. Mr. Matsuki, to whom I am much indebted for various records, learned that a Boku was making pottery in Satsuma in 1781. The marks *Hō-hei*, *Hō-jū*, *Hō-yei*, etc., are found on double gourd-shaped bottles of Seto glaze and Mishima, and these are probably the work of descendants of the Boku family to-day. Chin, another name occurring on the list, has a descendant making pottery at Ijūin, near Kagoshima.

SATSUMA (Cases 37 and 38 and Plate XXVI. 4305, 4309, 4313, 4315)

The Japanese usually designate the tea-jars by the name of the province in which they were made. The conspicuous exceptions are Karatsu, Shigaraki, Takatori, and Seto. Following this practice, the general name Satsuma will be retained for the tea-jars of this province. Ninagawa recognized a double gourd-shaped tea-jar as Riumonji, or Tatsumonji, from the place in which it was made. This tea-jar differs in no respect from the other jars except in form. The collection includes many varieties; and, while their various ages may be guessed at, the place of potting cannot be determined. Many of the early ones were probably made at Tsuboya. One of the types of Ninagawa resembles very closely in form a jar found among ancient Chinese pieces discovered in caves in Borneo, an example of which is in the Trocadero Museum in Paris. The distinguishing characteristics of the Satsuma tea-jars are their olive-green glaze and left-hand thread-mark. Occasionally Tamba and Takatori tea-jars resemble in a way the Satsuma type.

4299. Tea-jar. H. 4 in. Fine dark gray clay, light gray underglaze mottled with brown, olive-brown overglaze flecked with white. 1600

4300. Tea-jar, nearly straight sides. H. 3 in. Fine reddish-brown clay, thick brown underglaze, olive-green overglaze with large fawn areas. 1600

4301. Tea-jar. H. 2⅞ in. Thick and solid. Fine hard brown clay, thick olive-brown glaze, showing rich brown inside. Concave bottom with four circles equidistant. 1600

4302–4304. Tea-jars. 1600–1630

4305. Tea-jar. H. 3½ in. Ochre clay and underglaze; chocolate-brown overglaze with splash of luminous olive-brown glaze flecked with white. Smooth bottom, spur-mark annular. 1630

4306–4308. Tea-jars. 1630–1650

4309. Tea-jar, gourd-shaped, looped handles. H. 2½ in. Coarse buff clay, dull gray-drab clay, whitish on handles and rim. Obscure thread-mark. 1665

Type Ninagawa. Part III., Fig. 26.

This is the jar that resembles in form the ancient Chinese-Borneo specimen in the Trocadero Museum.

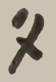
4310. Tea-jar. H. 3⅝ in. Light reddish-brown clay, fawn underglaze, rich olive-brown overglaze, strongly flecked with white with bluish tinges. 1680

4311, 4312. Tea-jars. 1680

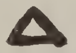
4313. Tea-jar, gourd-shaped. H. 3⅝ in. Reddish-brown clay, dark fawn underglaze, lustrous olive-brown overglaze with area of light blue fleckings. 1680

Recognized by Ninagawa as Riumonji.

4314. Tea-jar. H. 3½ in. Reddish-brown clay, olive-green glaze mottled with olive-brown overglaze running. Smooth bottom. 1700



4315. Tea-jar. H. 3¼ in. Two small knobs on shoulder. Brown clay, thick dull purplish-brown glaze. Strong right-hand thread-mark. 1725



4316

Type Ninagawa. Part III., Fig. 27.

4316. Tea-jar. H. 2¾ in. Dark drab clay, dull olive-brown underglaze, glistening dark brown overglaze running into rich fawn flecked with white. *Ta* and ? (inc.). 1730

4317–4325. Tea-jars. 1730–1830

TSUBOYA (Case 38 and Plate XXVI. 4332, 4336)

A form of pottery attributed to the early work of Korean potters in Tsuboya is easily distinguished by the olive-green glaze and coarse reddish clay. The type of this form may be seen in the large jar (Cat. No. 4326) made for brewing sake. Ninagawa figures this, and states it was made by Koreans in Tsuboya. It was further recorded by him that the earliest work was made of Korean earth and glazing materials. Other forms having more or less resemblance to this type are grouped under the name Tsuboya for convenience of designation.

4326. Jar. H. 19 in. Globular body, constricted neck, and flaring rim. Coarse reddish-brown clay, thick olive-green glaze running in long streams and terminating in drops on unglazed surface below. Strongly clouded. 1600

Type Ninagawa. Part III., Fig. 25.

Remarkably beautiful in form.

4327. Parching-pan. D. 7¾ in. Coarse brown clay, olive-brown glaze mottled. 1600

4328. Tea-jar. H. 2 in. Grayish-brown clay, olive-green glaze with large areas of greenish overglaze. Bottom indented. 1600

4329. Jar, with looped handles. H. 4¼ in. 1600

4330. Tea-bowl. D. 5½ in. Reddish-brown clay, thick reddish-brown glaze. 1600

4332. Globular jar. H. 6 in. Light dull brown clay, clear brown glaze with delicate streams of olive-fawn and darker mottling. 1630

A remarkable example.

4333. Water-jar, with flaring rim. H. 6½ in. Thick and heavy. 1700

4334. Bowl, thick straight sides. D. 3¾ in. Dull brown clay, thick dull olive-brown glaze with areas of lustrous dark bluish-brown, iridescent. 1700

Gift of Denman W. Ross.

4335. Jar. H. 6⅞ in. 1780

4336. Bowl, sides compressed. D. 4 in. Dull brown clay, mottled brown underglaze with areas of olive-fawn overglaze; around rim lustrous brown glaze running, flecked with white and light blue. 1780

SUNKOROKU (Case 37 and Plate XXVI. 4337, 4338)

A hard stone pottery with dull yellowish or grayish clay (that having the former color being the oldest), with a peculiar archaic decoration of scrolls and diapers, rarely landscapes, carefully drawn in dark brown, is known to the Japanese as Sunkoroku. One piece has an undecipherable mark, another has scratched through the glaze the mark *Tama*. The work *Tōkikō* says that the word Sunkoroku ought to be written Rosokoroku. It further adds that *Sun* stands for the Chinese dynasty, and *Koroku* the name of a pottery. Whatever the origin of the style of decoration, it forms a most unique type.

4337. Tea-bowl. D. 5 in. Yellowish-white clay and glaze. Band of spiral lines, dots and zones in olive-brown. Coarsely crackled. 1630

An extremely rare object.

4338. Tea-pot, loops for bail. D. 3 in. Light fawn clay, warm light gray glaze. Broad bands of conventional waves, cross-lines, and imbricated scrolls in dark brown. 1630

4339. Flower-vase. H. 12 in. Swelling body, long cylindrical neck, elephant ears. Light brown clay, light fawn glaze. Two broad zones of diaper on neck and on body, and closely encircling lines from top to bottom in brown. Slightly iridescent. Inside basal ring, transparent glaze. 1700

4340. Flower-vase. H. 7 in. Typical Sunkoroku decoration. 1780

4341*. Bottle. H. 13 in. Diapers in dark brown. *Tama* cut through glaze. 1780

4342. Jar. H. 6½ in. Pottery cover and twisted handle. Japanese yellow clay, transparent glaze. Broad zones of rocks, waves, cranes, dragons, etc., in olive-green. 1800

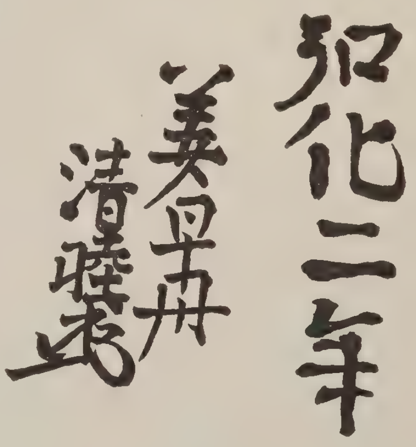
Unique form of decoration.

4343. Flower-vase. H. 12½ in. Lion-head knobs. Light gray clay and glaze. Broad zones of diapers, scrolls, bands, etc., in grayish-brown. On shoulder, bands in dull blue. 1800

4344*. Square stand, sides perforated. H. 6¾ in. W. 6⅜ in. Imbricated scrolls on sides, diaper on upper surface. *Kōkwa ni nen Giosotan Kiyohoku* and kakihan (written; reduced one half). 1845

This object is interesting in having inscribed upon it the year period and name of potter.

Gift of W. S. Bigelow.



4344

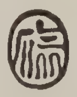
4345. Clove-boiler. H. 9¾ in. Grayish-fawn clay and glaze. Various diapers in brown. 1826

4346. Tea-pot, loops for bail. D. 5 in. Light yellowish clay and glaze. Clouds, scrolls, etc., in greenish-brown. Mark unread. 1830

4347*, 4348*. Sauce-bottle and jar.

4349. Tea-pot, loops for bail. D. 4⅜ in. Light yellowish clay and glaze. Clouds and cranes in greenish-brown. Mark unread. 1830

This mark is found on No. 4463, and the piece must have been made by the same potter.



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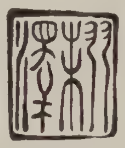


4349

4350*, 4351*. Sweet sake-holder and vase.

HŌJŪ (Case 37 and Plate XXVI. 4352)

A variety of distinct types of Satsuma pottery bearing the impressed marks *Hōjū*, *Hōhei*, *Hōyei*, *Hōyū*, and *Hōko* represent generations or collateral branches of a family whose ancestor was one of the original Korean potters brought to Satsuma by Shimadzu. The character *Hō* is usually read by the Japanese *Yoshi*. Mr. Matsuki learned that *Yoshi* should be read *Boku*. These potters were descendants of one of the early potters named Bochū. Boku made pottery in Satsuma in 1781, his Japanese name being Kawabara Chuzayemon. Sogi Gensuke of Aira Gōri, Ōsumi, exhibited at the National Exposition in Tōkyō, 1885, an inkstone made by Boku in 1783. This Boku was an ancestor of the exhibitor. Mr. Michitaro Hisa, who is a critical reader of difficult marks, insists that the character *Yoshi*=*Hō* can in no way be read *Boku*. For the present the mark will be read *Hō*, and in bringing the various forms together they group themselves in various ages up to the present time. The pottery bearing the mark *Hōjū* is by far the most perfect as well as the most diversified. It includes the earliest forms of the various pieces bearing *Hō* as the first character. A few pieces without signature are placed here provisionally.

4352. Tea-bowl, sides indented. D. 4 in. Thick and heavy. Brown clay, brown underglaze strongly mottled with darker brown. Thick splash of grayish-brown glaze, over which are irregular splashes of thick white glaze, upon which are waves in blue and flying cranes in dark brown. Inside, grayish-white glaze coarsely crackled. 1780

The box containing this specimen was marked "jar-shaped bowl." It is a unique and beautiful object.

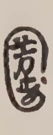
4353. Gourd-shaped bottle. H. 5¼ in. Fine drab clay, grayish-drab glaze. Grapevine roughly incised in white Mishima. 1780

4354. Gourd-shaped bottle. H. 4¾ in. Light brown clay. Simple flowers and twigs roughly incised in white Mishima. 1780

These two forms are exceedingly rare from the fact that the decoration is incised and not impressed.

4355. Incense-burner. D. 5 in. Reddish-brown clay, greenish-gray glaze. Bands of flowers, circles, etc., impressed, white Mishima. Three legs. *Hōjū* (imp.). 1780

4356. Wine-bottle, gourd-shaped. H. 6¾ in. Gray-drab clay, grayish-drab glaze. Bamboo in thick white slip. Rare form of decoration. *Hōjū* (imp.). 1780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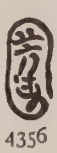

4356

4357. Plate. D. 6¼ in. Reddish-brown clay, dark gray glaze. Inside, three cranes flying and standing, in white slip. Bills and legs in blue. 1780

Gift of Denman W. Ross.

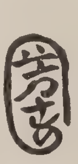
4358. Wine-bottle, gourd-shaped. H. 7 in. Brown clay, rich reddish-brown glaze, finely mottled with darker brown, areas of dark brown glaze mottled with blue. Iridescent. 1780

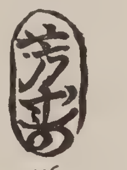
4359. Fire-vessel. H. 3½ in. Clay and glaze similar to last. *Hōjū* (imp.). 1800

4360. Squat jar. H. 4¾ in. Light reddish clay, dull underglaze, thick yellowish-white overglaze, through which decoration of bamboo is incised exposing dark clay beneath. *Hōjū* (imp.). 1800

Unique form of decoration.

4361*. Wine-bottle, gourd-shaped. H. 7½ in. *Hōjū* (imp.). 1800

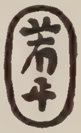

4360


4361

HŌHEI (Case 37 and Plate XXVI. 4364)

Pieces bearing this mark stand next in character as well as in age. They probably date from 1810 to 1820.

4362. Wine-bottle, gourd-shaped. H. 6½ in. Reddish-brown clay, greenish-gray glaze. Bands of circles, flowers, lines, etc., white Mishima. *Hōhei* (imp.). 1820



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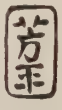


4363

4363. Jar. H. 4⅞ in. Reddish-brown clay and glaze finely mottled. *Hōhei* (imp.). 1820

4364. Wine-bottle, gourd-shaped. H. 5 in. Gray-drab clay, light brown glaze, lustrous areas of dark brown glaze mottled with blue. *Hōhei* (imp.). 1820

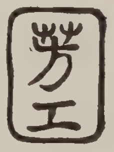
4365. Wine-bottle, gourd-shaped. H. 8⅜ in. Gray-drab clay, reddish-brown glaze finely mottled, irregular splashes of lustrous dark brown overglaze mottled with light blue and fawn. *Hōhei* (imp.). 1820

4366. Wine-bottle, gourd-shaped. H. 7¾ in. Similar to last. *Hōhei* (imp.). 1820

HŌYEI (Case 37 and Plate XXVII. 4368)

It is said that Hōyei studied the potter's art in Chikugo, Chikuzen, Kyōto, and Owari. In Owari he learned to make Ofuke pottery, and two pieces variously identified as Satsuma and Ofuke may have been made by Hōyei.

4367. Jar. H. 8½ in. Gray-drab clay, coarsely granulated gray-drab glaze. *Hōyei* (imp.). 1820



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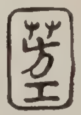


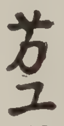
4368

4368. Wine-bottle, gourd-shaped. H. 7⅜ in. Light reddish-drab clay, gray glaze. Bands of flowers, circles, lines, dots, etc., white Mishima. *Hōyei* (imp.). 1820

4369. Bottle, gourd-shaped. H. 5¼ in. Looped handle, long slender nozzle. Fine reddish-brown clay, greenish-gray glaze. Cross-lines, bands, flowers, etc., impressed and incised. *Hōyei* (imp.). 1830

4370. Jar. H. 4⅝ in. Similar to last. *Hōyei* (imp.). 1830

4371. Single flower-holder, gourd-shaped. H. 3½ in. Circular perforation on side. Fine reddish clay, fine reddish-brown glaze. Upper portion dark lustrous olive-brown glaze, flecked with blue. *Hōyei* (imp.). 1830



4371

4372. Box, in form of drum resting on end. D. 3½ in. Dark drab clay, body dark drab glaze, upper and lower portion yellowish-fawn glaze. Wood-graining on side in yellowish-fawn. Moulded cock on cover, brown glaze. *Hōyei* (imp.). 1840

4373. Water-holder, in form of tea-pot. D. 1⅞ in. Dark gray-drab clay, reddish-brown glaze mottled, splash of lustrous olive-brown glaze mottled with blue. 1840

4374. Jar. H. 4⅞ in. Similar to last. *Hōyei* (imp.). 1840

4376. Large bowl. D. 7⅞ in. Brown clay, grayish-blue glaze clouded with brown. Panels of flowers and lattice-work alternating in dark brown. 1840

4377. Water-jar. H. 6¼ in. Lion-head knobs. Brown clay, thick light blue glaze. Panels of flowers, latticework, band of fret, etc., in brown. 1840

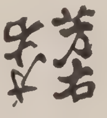
4378. Flower-vase, looped handles. H. 9 in. Brown clay, brown underglaze mottled with olive-green; thick blackish-olive overglaze strongly mottled with light fawn running. 1840

HŌYŪ (Case 37)

Pottery marked Hōyū was made in Tatsumonji within fifty years. It is inferior in every way to the work of Hōyei.

4379. Bottle, globular. H. 6 in. Brown clay, reddish-brown glaze mottled, splash of lustrous olive-brown overglaze, mottled with blue and white.
Hōyū (imp.). (A double impression, one being upside-down.) 1840

4380. Wine-holder. H. 6⅛ in. Bail and nozzle. Gray-drab clay, lustrous, deep, reddish-brown glaze, with streaks of golden-brown and light blue. *Tatsumonji Hōyū* (imp.). 1840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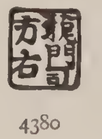

4380

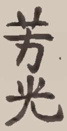
HŌKO (Case 37)

This mark, usually read *Yoshimitsu*, is found on widely differing types of Satsuma.

4381*. Shallow bowl. D. 5 in. Reddish-brown clay and glaze, lustrous dark brown glaze strongly flecked with light blue and fawn. *Hōko* (imp.). 1860

4382*. Wine-bottle, similar in clay and glaze to last. *Hōko* (imp.). 1860

4383. Tea-bowl. D. 3⅞ in. Drab clay, white glaze with light bluish shading, brilliant crackle. Waves in purple and light blue. Strong finger impressions on surface.
Hōko sei in (imp.). 1860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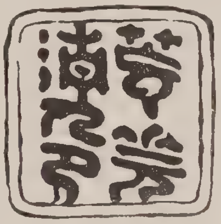
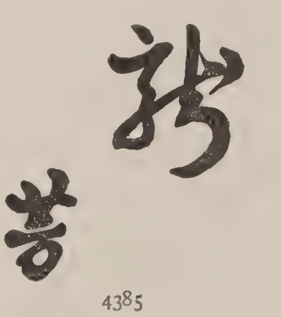

4383

4384. Box. D. 6¼ in. Moulded in form of trunk of tree, pine cones for handle and supports. Light clay, surface stained a dead brown. On bottom, thick white glaze coarsely crackled and separating. Inside, thick bright mustard-yellow glaze finely crackled.
Hōko sei in (imp.). 1860

SETO-KUSURI (Seto glaze) (Case 37)

This name is applied to those forms having a rich reddish-brown glaze with running blue splashes. The glaze has no resemblance to Seto glaze, yet the pottery is known to the Japanese by this name. The pottery, usually in the shape of double gourd-shaped wine-bottles, is distinctly typical. The rich, deep splashes of liquid-blue on the fine reddish ground are very beautiful. Pieces of this nature, when not otherwise determined, will be here included.

4385*. Tea-bowl. D. 4⅝ in. Reddish-brown clay and glaze, areas of lustrous glaze flecked with blue. *Ryūhō* impressed on side. Recent


4385

4386*, 4387*. Tea-pot and jar. 1830

4388. Jar. H. $21\frac{1}{8}$ in. Thick and massive. Light brown clay, reddish-brown glaze, rich light blue overglaze, flecked and running. Recent

Gift of W. S. Bigelow.

On top of Case 39.

4389. Bottle, in form of egg-plant. H. $6\frac{7}{8}$ in. Brownish clay, purplish-brown glaze clouded. Calyx outlined in white glaze. 1850

4390. Jar, depressed. H. $2\frac{5}{8}$ in. Fine reddish-brown clay, deepest brown glaze, almost black and very lustrous. 1860

These two pieces are very puzzling, and are placed here on the authority of Japanese experts.

4391. Globular jar. H. $2\frac{5}{8}$ in. Fine reddish-brown clay, deepest brown glaze, almost black, lustrous. 1860

MISHIMA (Case 37 and Plate XXVII. 4395, 4399, 4404)

Under this name are included forms, not otherwise assigned, in which the design is impressed, rarely incised, and filled with a white clay, sometimes on a gray glaze, rarely in black on a white glaze. The designs are usually in the form of stars, circles, semi-circles, conventional flowers, and bands. This form of decoration is entirely Korean in origin, and in those provinces where Korean potters settled this style is found. From these provinces it has spread throughout the empire.

4392. Wine-bottle. H. $7\frac{1}{4}$ in. Fine fawn clay, light dull grayish glaze. Zones of vertical and horizontal lines combed. 1600

4393. Bottle, with nozzle. H. $4\frac{1}{2}$ in. Brown clay, dark gray glaze. Cross-lines, half circles, and stars. Iridescent. 1680

4394. Flower-vase. H. $11\frac{1}{4}$ in. Gray-fawn clay, light gray glaze. Bands of stars, circles, vertical lines, etc., finely impressed. 1730

4395. Box, hexagonal. D. $2\frac{1}{4}$ in. Fine gray-drab clay and glaze. Mikado's crest and radiating figures in white and black Mishima. 1750

4396. Tea-bowl. D. $4\frac{5}{8}$ in. Thick and solid. Hard light brown clay, gray glaze. Bands of stars, flowers, and vertical lines. 1750

4397. Covered jar, with knobbed handle. H. $15\frac{3}{8}$ in. Light gray-drab clay, transparent glaze. Bands of diaper, flowers, lines, etc. 1780

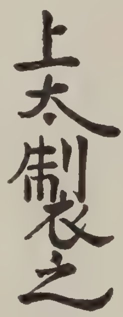
4398. Cake-plate, flaring and scalloped rim. D. 7 in. Similar to last. 1780

4399. Shallow tea-bowl. D. $5\frac{1}{2}$ in. Gray-drab clay, gray glaze mottled. Bands of stars and lines. 1780

Type Ninagawa. Part VII., Fig. 28.

4400. Tea-bowl. D. $4\frac{3}{8}$ in. Stars, vertical lines, etc. 1800

4401. Bottle. H. $8\frac{1}{4}$ in. Gray-drab clay, lustrous transparent glaze, with fawn areas. Vertical lines, bands of stars, etc. *Jōta kore wo seisu* (inc.). 1800



4401

4402. Shallow tea-bowl. D. $5\frac{3}{8}$ in. Mishima, white on gray. 1830

4403. Clove-boiler. H. 7⅜ in. Mishima, white on gray. 1830

4404. Tea-bowl. D. 5⅛ in. Thick and heavy. Light fawn clay; firm, nearly white glaze. Stars, vertical lines, etc., in black. 1730

Rare form.

4405. Bottle, gourd-shaped. H. 10¼ in. Thick and heavy. Fawn clay, nearly white glaze. Bands of stars, flowers, scrolls, vertical lines, etc., black Mishima. 1750

4406. Wine-bottle, gourd-shaped. H. 6½ in. Thick and heavy. Light gray fawn clay, white glaze. Cross-lines, stars, etc., in black. 1780

4407. Jar. H. 10½ in. Light fawn clay, thick white glaze minutely crackled. Encircling lines with stars, flowers, herring-bone, etc., vertical lines in threes incised and impressed in brownish-gray Mishima. 1800

On top of Case 38.

4408. Clove-boiler. H. 10¼ in. Yellowish-white clay, grayish-white glaze. Bands of stars, cross-lines, vertical lines, etc., in black. 1800

4410. Deep bowl. H. 3⅝ in. Light fawn clay, nearly white glaze. Band of basket-work near rim, and vertical interrupted lines on side in light blue Mishima. 1840

SAMÉ (Case 37 and Plate XXVII. 4412)

A form of pottery known as Samé, or Shark-skin, is at once recognized by its gray clay and minutely granulated glaze resembling shark-skin. Similar effects of glaze have been produced elsewhere in Japan, notably in Shino, Owari, where the glaze is curdled in large drops close together; in Iwaki, where the drops are large, isolated, and running; in Hizen, where the glaze is thick and deeply crackled; and in Tamba, where a resemblance is seen to Satsuma.

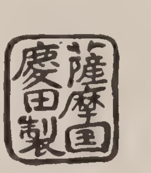
4411. Bowl, sides indented. D. 4⅝ in. Hard gray-drab clay, coarsely granulated fawn glaze; rich brown glaze inside. 1800

4412. Bottle, gourd-shaped. H. 3¾ in. Gray-drab clay, coarsely granulated gray-drab glaze. Inside neck, brown glaze. 1830

4414. Flower-vase. H. 8⅛ in. Recent

4415. Tea-cup. D. 2¾ in. Recent

4416*. Flower-vase, signed, *Satsuma no Kuni Keiden sei* (imp.). 1888



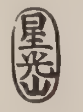
4416

SEIKŌZAN (Case 37)

A long slender bottle-shaped vase, with shark-skin glaze, bears the impressed mark *Seikōzan.* It may have been made by a descendant or an apprentice of Gioku Kōzan.

4417. Vase, bottle-shaped. H. 8⅞ in. Gray-drab clay, olive-drab glaze, granulated with running splashes of olive-brown overglaze. Beautifully modeled. *Seikōzan* (imp.). 1830

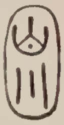
4418. Jar. H. 6¾ in. Similar to last. 1830



4417

YAMAGAWA (Case 38)

Under this name is included a hard brownish-colored pottery with dull polished surface, of which the collection contains a number of examples. One of these bears the signature *Yamagawa,* the name of the village where it was made.



4419

4419. Form of split bell. L. 3⅜ in. Gray-drab clay, dull purplish-brown glaze. *Yamagawa* (imp.). 1650

The following are also included under Yamagawa from resemblance in clay and glaze.

4420, 4421. Tea-jars. 1680

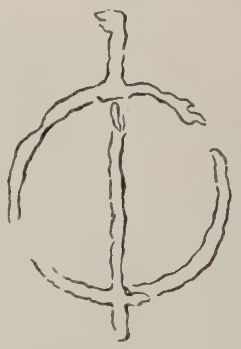
4422–4425. Cup-rest, wine-bottle, bottle, and tea-jar. 1680, 1780, 1800, and 1860

IZUMI (Case 38)

In the northern part of Satsuma, in the village of Izumi, is produced a large quantity of cheap pottery in the form of bowls and dumpy tea-pots, which find their way to the Nagasaki markets. These objects have enabled me to identify the older forms, which are not without merit.

4426. Tea-jar, gourd-shaped, looped handles. H. 1⅞ in. Dull brown clay, thick dark brown glaze mottled with golden-brown. 1650

4427. Tea-jar, irregular in shape. H. 4 in. Light brick-red clay, ochre glaze, with brown overglaze running. Impression of circle and line on bottom. 1700



4427

4428. Wine-bottle, globular body. H. 8⅛ in. Long neck with bulbous expansion. Fawn clay, rich buff underglaze, irregular splash of richly mottled brown overglaze on body; deep seal-brown glaze mottled with olive-green on neck. 1780

4429. Wine-bottle. Same form as last. H. 7¾ in. Gray-drab clay, nearly black lustrous glaze. 1780

4430. Covered vessel, with handle and nozzle. H. 6 in. Ochre clay and glaze, splash of greenish-fawn overglaze. 1830

4431. Hanging flower-holder. H. 6⅛ in. 1830

4432. Jar, for birdseed. D. $2\frac{5}{16}$ in. Greenish-ochre clay and glaze. 1878

4433. Shallow bowl. D. 5¾ in. Ochre clay and glaze. 1880

4434. Tea-pot. D. 4⅝ in. Coarse reddish clay and glaze. 1880

BETSUKAFU (Case 37 and Plate XXVII. 4437)

Records state that in the early part of the century there was made at Tsuboya a peculiar pottery with white clay, yellow glaze, and large irregular splashes of brown, rarely green. Its fancied resemblance to tortoise-shell (Betsukafu, or Bekkō as it is pronounced) gave it the name. It has no special merit. Sir Ernest Satow, in his paper on the Korean Potters in Satsuma, to which allusion has already been made, learned that up to 1864 (at which date its production ceased) it was shipped in large quantities to Nagasaki. Being without merit it gradually disappeared, and specimens of it are rare. A harder form of this pottery was made in the last century.

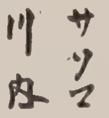
4435. Bowl, octagonal. D. 4⅝ in. Hard, nearly white clay, deep yellow glaze with large irregular splashes of dark brown glaze finely crackled. Inside basal ring thick white glaze.
1700

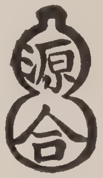
4436. Bowl. D. 3⅝ in. Yellowish-white clay, light golden-brown glaze with irregular splashes of dark brown and light green glaze. Inside basal ring thick white glaze coarsely crackled. 1820

4437. Bowl. D. 3⅞ in. Nearly white clay, bright yellow glaze with irregular splashes of seal-brown and light bluish glaze. Inside basal ring white glaze. 1840
Satsuma and *Kawauchi* (written).

4438. Tea-pot, rectangular, corners fluted. L. 4⅛ in. Soft fawn clay, deep seal-brown glaze with splashes of greenish-yellow.
Gengō (imp.). 1840

4439. Tea-cup. D. 1$\frac{15}{16}$ in. Yellowish-white clay and glaze, vertical splashes of golden-brown overglaze inside and out. 1840


4437


4438

WHITE SATSUMA (Case 38 and Plate XXVII. 4442, 4452, 4453, 4457, 4489)

Under this name, for want of a better term, may be considered all forms of white Satsuma faïence, whether decorated or not. The undecorated forms vary much in their quality, the older pieces being always more evenly and finely crackled. The earliest forms are referred to Chōsa, Ōsumi, and these have an almost crystalline appearance, so peculiarly fine and brilliant does the crackle appear.

The brocade-decorated pieces of Nishiki-de of the earliest period are also finely and evenly crackled. The date for these is usually placed at 1790 or thereabouts. The work *Tōki Shōshi* records Kōno Senyemon as making Nishiki-de in 1764–71. Besides these floral decorated ones in vitrifiable enamels there are many other varieties, some decorated in blue, others with sketchy landscapes in bluish-black, and others still with scrolls or diapers in brown, suggesting Shino. Variations in clays and glazes appear, the purple-glazed forms being the rarest. Marks are extremely rare.

WHITE SATSUMA (undecorated)

4440. Bowl. D. 3⅞ in. Whitish clay and glaze, dull crackle. Obscure mark in square panel, impressed. 1750

4442. Incense-burner, with silver cover. H. 5⅜ in. Moulded in form of lotus flower. Petals on side in high relief. Light stained ivory-colored glaze with finest of brilliant crackle. Two irregular areas of lacquer with gold, filling imperfections of glaze.

An exquisite piece of early Satsuma.

Gift of Denman W. Ross.

4443. Bottle. H. 2¾ in. Yellowish-white clay and glaze strongly crackled. 1800

4444. Tea-pot. D. 2⅞ in. Loops for bail. Nearly white clay and glaze. 1840

4445. Shallow bowl. D. 6½ in. Subsequent decoration of fishes and water plants in green, black, red, and gold. 1840

4446. Wine-bottle, with pottery stopper. H. 6⅞ in. 1840

4447. Bowl. D. 4 in. Yellowish-white clay and glaze. 1850

4448. Tea-pot. D. 3¾ in. Loops for bail. Yellowish-white clay and glaze, strongly crackled. 1855

4449. Cake-dish, fan-shaped. L. 8½ in. Whitish clay and glaze with grayish clouding.
Gift of A. D. Weld French. 1860

4450. Set of three shallow wine-cups. Largest, d. 3⅝ in. Yellowish-white clay and glaze, coarsely crackled. Rims gilded. 1870

4451. Flower-vase. H. 4½ in. Interesting only as illustrating the deterioration which has taken place in the tempering and manipulation of Satsuma clays. 1878

WHITE SATSUMA. NISHIKI-DE (brocade-painted)

The pottery most prized by the foreign collector is "Old Satsuma." This name, however, is restricted to white crackled faïence decorated in colored enamels and gold. Genuine pieces made by the Japanese in accordance with the taste of the Japanese, and for use by the Japanese, are objects of extreme rarity. The pottery known as Satsuma abroad has been made within the last twenty-five years solely for export. Many of the early pieces of this export pottery were, indeed, marvels of the decorator's art, but for all that do not in any way represent true Satsuma. I have dealt elsewhere with this question, and would refer readers of this catalogue to my article, entitled "Old Satsuma," in *Harper's Magazine*, September, 1888.

4452. Incense-burner, square, corners beveled. H. 2⅜ in. Moulded fret-work, four small supports. Chalky, yellowish-white clay, thin yellowish-white glaze, microscopic crackle. Over-decoration of flowers in green, white, purple, and red. Red fret about rim. 1764–71

Ninagawa figures in an unpublished plate the mate to this, which has a perforated cover, but the legs are broken away. This was believed by experts in Japan to be the earliest decorated Satsuma. The glaze and clay are so unlike the early decorated Satsuma that I am inclined to place it as the work of Kōno Senyemon. The work *Tōki Shōshi* records that a potter of the above name made brocade-painted pottery in 1764–71.

4453. Shallow bowl. D. 5⅜ in. Nearly white clay and glaze finely crackled. Mass of flowers in blue and green enamels with red and gold, outlined in black, delicately drawn. 1800

4454. Hand-warmer, form of tossing ball. L. 6⅞ in. Light gray-drab clay, cream-white glaze. Flowers and leaves in light red and yellow, outlined in black. 1800

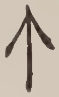
4455. Brush-holder, square, beveled corners, edges and rim in relief. H. 5¾ in. Thick and heavy. Nearly white clay, fine white glaze coarsely crackled. Corners, base, and rim with diaper in red and green. Panels with flowers, birds, stand, etc., in green and blue enamels, and red, brown, and gold, outlined in black. 1800

4456. Deep bowl, vertical sides. D. 3⅞ in. Nearly white clay, compact white glaze. Chrysanthemums and leaves in blue, green, and pink enamels, and red and gold outlined in black. Inside rim, ornamental band in green enamel and red. Small basal ring. 1810

4457. Bowl, hexagonal, flaring. D. 5 in. Very light fawn clay, rich light fawn glaze. Ornamental border, above and below, in green enamel outlined in black with red and gold. Masses of pinks in green and blue enamel outlined in black with red and gold. 1815

Type Ninagawa. Part VII., Fig. 29.

4458. Spoon-shaped dish, in form of mythological bird. L. 2⅜ in. Nearly white clay and glaze. Feathers shaded in rich blue enamels with red and gold. Arrow-shaped mark painted on bottom. 1820


4458

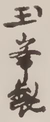
4459. Bowl. D. 4⅝ in. Nearly white clay and glaze. Gilt rim, radiating scrolls in red, green, black, and gold. 1820

4460. Bottle. H. 8½ in. Floral decoration, etc. 1820

4461. Vase. H. 8 in. Nearly white clay, yellowish-white glaze finely crackled. Over decoration of mountain scenery, trees, etc., in black and gray. 1830

4462. Tea-cup. D. 2¾ in. Nearly white clay, cream-white glaze. Cherry blossoms in white slip touched with pink and gold; light red leaves. *Gioku Hō sei* (written).

The work of Gioku Hōzan. 1840


4462

4463. Screen-holder. L. 4½ in. Light gray-drab clay, grayish-white glaze coarsely crackled. The seven jewels in dark blue, light green, and red enamels. Obscure mark in square panel, impressed. (See No. 4349.) 1850

4464. Candlestick. H. 13⅞ in. Yellowish-white clay and glaze. Oblique sinuous bands of lattice-work, diaper, conventional flowers, etc., in light pink, blue, and green enamels outlined in black and gold. 1850

4465. Bowl. D. 4 in. Rich decoration of flowers in colored enamels. 1850

4466. Incense-box. D. 2½ in. White clay and glaze. Ornamental band around shoulder of dark blue enamel outlined in gold. 1850

4467. Bowl. D. 4 in. Yellowish-white clay and glaze. Bamboo, pine, and plum outlined in gold. 1850

4468. Tea-pot. D. 4¼ in. Nearly white clay and glaze. Spray of plum in blue and green enamels outlined in black and touched with red. Ornamental band in green enamel outlined in black with red flowers on shoulder and on cover. 1850

4469. Globular jar. H. 2¼ in. Yellowish-white clay and glaze. Pinks in green, red, gold, and black. 1850

4470. Rectangular tray. L. 5¾ in. Nearly white clay and glaze. Inside and outside, formal scrolls and flowers in green enamel with red and gold. On rim, ornamental border in blue enamel with red and gold. 1850

4471–4477. Tea-pots, cup, bowl, etc. White Satsuma decorated in colors. 1860–1878

4478. Incense-burner. H. 3½ in. Scroll handles. Three legs. Fine light Satsuma clay and glaze minutely crackled. *Satsuma Tateno Bunsei san nen ni gatsu futsuka* (written in blue).

Gift of W. S. Bigelow. 1820

WHITE SATSUMA (blue decoration)

4479. Tea-pot. D. 3½ in. Thin walls. Yellowish-white clay, white glaze closely covered with minute pectinated scrolls in dark blue. 1800

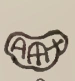
A remarkable example of decoration.

4480. Flower-vase, oviform. H. 10⅞ in. Thick and heavy. Light Satsuma clay and glaze. Outside, covered with deepest brown overglaze running in broad streams below.

Gift of W. S. Bigelow. 1850

4481. Box, form of ceremonial hat worn by highest officials. W. across wings, 12⅜ in. Grayish-white clay and glaze finely crackled. Over-decoration of dragons in panels in light blue. Wings shaded with cross-lines in light blue. 1800

4483. Plate. D. 8¾ in. Yellowish-white clay and glaze. Inside, curious scroll decoration in black. 1830

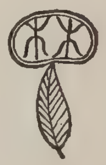


4485

4485. Wine-cup. D. 2$\frac{9}{16}$ in. Very light fawn clay, nearly white glaze coarsely crackled. Curious leaf-decoration outlined in blue. 1830

Undecipherable mark in blue.

It is said that this mark was used as a common signature by all the potters employed by Lord Shimadzu.



4486

4486. Bowl. D. 4 in. Walls thin and delicate. Finest light clay, elaborate underglaze decoration. Outside, formal waves in light blue, bordered with black, fishes in brown, blue, and red. At base, broad band of red with scrolls and conventional flowers. On base, circles of red and blue alternating. Inside, three panels of landscapes on ground of waves. Just below border, inside, ornamental band of red with cherry blossoms and diaper in fine brown lines. In bottom, three-petaled design in red and blue. *Hayashi* and leaf in blue. 1840

This piece has also been assigned — and with good reason — to Kyōto. An exceedingly unique form.

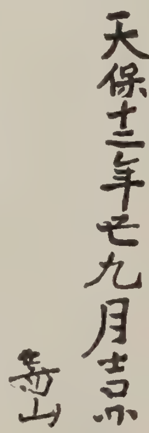
Gift of W. S. Bigelow.

4487. Shallow bowl, wavy rim. D. 5 in. Nearly white clay, glaze coarsely crackled. Landscape strongly drawn in blue. 1830

4488. Tea-pot. D. 3⅛ in. Loops for bail. Light fawn clay, yellowish-white glaze. Landscape in grayish-blue. 1840

4489. Tea-pot, similar to last. D. 2½ in. Jewels in grayish-blue. 1840

4490. Water-holder, nearly square. W. 5 in. Yellowish-white clay and glaze finely crackled. Landscape on side and top in bluish-black.
Tempō jū-ni-nen ushi ku gatsu kichi nichi Taizan (inc.). 1841



4490

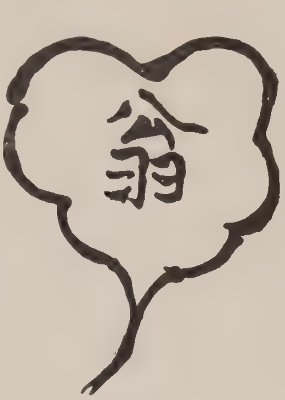
WHITE SATSUMA (brown decoration)

4491. Tea-pot. D. 4½ in. Supports for bail handle. Light fawn clay, yellowish-white glaze. Various seals in light brown and black. 1840

4492. Shallow bowl. D. 5¼ in. Yellowish-white clay and glaze. Rough decoration of diaper, dragon, etc., in brown. 1840

4493. Bowl. D. 3½ in. Yellowish-white clay and glaze. Rough decoration in dark brown and reddish-brown. Resembles Shino. 1850

4494. Wine-bottle, with tubular perforation through body and wistaria twig handle. H. 6⅞ in. Yellowish-white clay and glaze. Rough decoration in brown. *Okina* in leaf (written). 1830



4494

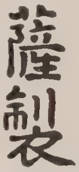
WHITE SATSUMA (purple glaze)

4495. Incense-box (badger). H. 3 in. Yellowish-white clay. Inside, yellowish-white glaze. Outside, dull purple glaze minutely pitted. Unique form. 1780

TACHINO (Case 38)

Potters from Fukurosa came to Tachino in the early part of the seventeenth century. In 1830, or thereabouts, the white pottery began to be decorated, and this was signed with a written mark, *Satsu sei* (Ninagawa MSS.).

4496. Covered bowl. D. 4¼ in. Yellowish-white clay and glaze finely crackled. Landscape in bluish-green. *Satsu sei* (written). 1830



4496

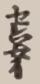
SESHIMA (Case 38)

At Tana-Ūra a potter by the name of Seshima Kumasuke has, within recent years, made an enormous amount of decorated Satsuma for the foreign market. A little cup in the collection, and possibly two others, which are here catalogued, were made for native use.

4497. Wine-cup, polygonal sides. D. 2⅜ in. Cream-white clay and glaze. Inside, plum tree and bird. *Seshima sei* (written). 1860

4498*. Incense-stick burner (?) *Satsuma Seshima sei* (imp.). 1880
Gift of Arthur French.

4499. Beaker. D. 3 in. White clay and glaze. Monkey and plum blossoms modeled and applied. *Satsuma Seshima sei* (imp.). 1880
Gift of Arthur French.



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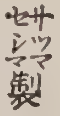
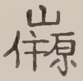


4499

YAMAHARA (Case 38)

A shallow bowl in the collection bears the sharply impressed mark *Yamahara.* No information is at hand regarding the potter, though the piece has been repeatedly identified as Satsuma by old Japanese experts.

4500. Shallow bowl. D. 5½ in. Very fine light fawn clay, light fawn glaze finely crackled. Inside, rough landscape in dark gray. 1780
Yamahara tsukuru (imp.).

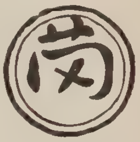


4500

NAYESHIWOGAWA (Case 38)

Under this name may be included the pottery bearing the mark *Naye*, which is said to have been a common signature for the potters of Nayeshiwogawa one hundred and fifty years ago. The mark is extremely rare.

4501. Tea-jar. H. 2¾ in. Light buff clay, golden-brown Raku glaze, coarsely mottled with olive-green and reddish-brown. *Naye* (imp.). 1740


4501

The following provinces are of minor importance; some of them are represented in the collection by a single object. With few exceptions the pottery has but little merit, and for want of room they are not placed on exhibition.

PROVINCE OF IWASHIRO

There is little of interest in this province for the student of Japanese pottery. Various kinds of stone pottery and porcelain have been made for a number of years in Hongō, and in a commercial way the work has been a success, much of it being sold in the Tōkyō market. For the collector, however, nothing of interest is found. Even the soft pottery, with one exception, has little merit.

AIDSU

4502*. Bowl. D. 5⅝ in. Hard brown clay, grayish glaze with dark crackle. 1680

This piece was brought from Hongō by Mr. H. Takamine as being the earliest Aidsu. It bears some resemblance to Hagi.

4503–4506*. Food-bowls. Hard gray clay, firm light glaze, ringing. 1850

4507*. Food-bowl. D. 5 in. Light gray clay, dark brown glaze mottled. 1858

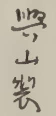
4508*. Incense-box. D. 2½ in. Light buff clay, yellowish glaze. The seven jewels in blue, green, and yellow enamels, and brown and red. *Ninsei* (imp.). 1878

A rough piece of work.

4509*. Jar. H. 6⅛ in. Brick-red clay coarsely granulated, dark drab underglaze, splash of thick white granulated overglaze running in slender streams from shoulder. 1880

KŌZAN

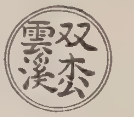
4510*. Incense-box (tea-mill). D. $2\frac{3}{16}$ in. Light gray clay, reddish transparent glaze, punctured. *Meiji jū-san-nen Koshin gatsu Iwashiro Hongō Tokoshi Onodera. Kōzan tsukuru* (inc.). 1880

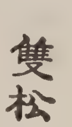

4510

NIHON MATSU (imitation of Banko pottery)

4511*. Tea-pot. D. 3 in. Gray-drab clay, unglazed surface roughened by lines of cord impressions. Formal clouds and chrysanthemums in blue, green, and white slip, with yellow and pink. *Soshō-Unke* (imp.). 1880

4512*. Wine-bottle. H. 6⅛ in. Looped handle. Unglazed surface roughened. Bamboo and plum blossom in white tinged with pink and green. *Soshō* (imp.). 1880

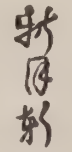

4511


4512

4513*. Tea-pot. D. 2⅜ in. Gray-drab clay unglazed. Basket impression. Flowers and leaves in white, pink, and green. Perforated design of plum blossoms on handle. Unsigned. 1880

4514*. Tea-pot. D. 2½ in. Dark gray clay, unglazed. Basket impression. Peony in green, white, and pink. *Shingetsu ken* (imp.). 1880

4515*. Brush-holder. H. 4 in. Brownish-gray clay unglazed. Flowers and leaves most skilfully modeled and applied. Ornamental border impressed about rim.
Banko and *Shosendo Giokurin tsukuru* (imp.). 1880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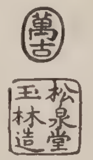

4515

KOGAI

4516*. Cup. D. 3⅛ in. White clay, greenish-white glaze. Finger-mark impressions and scratches. 1878

ISAKA

4517*. Deep cup. D. 3 in. Coarse buff clay, thick bluish-gray glaze clouded. Flowers roughly incised. 1880

ADACHI

4518*. Incense-box, hat-shaped. D. 3¼ in. Light yellowish-buff clay and glaze. Plum blossoms in blue and white. 1855

FUKUSHIMA

4519*. Cake-dish (Haliotis). L. 7½ in. Soft reddish clay, thick white glaze, dark crackle. Figures in various colors inside. 1880

4520*. Cake-dish. D. 6½ in. Scalloped edge. Buff clay, white glaze coarsely crackled. Inside, chrysanthemums in various colors. 1880

PROVINCE OF BINGO

The pottery of this province at present consists of utensils for domestic use. In the village of Tomotsu small pieces for common use are made. These have the merit of being cheap and serviceable.

TOMOTSU

4521*. Flower-vase. H. 5 in. Light reddish clay, green glaze closely mottled with light fawn. 1880

4522*. Covered bowl. D. $4\frac{7}{16}$ in. Coarse lightest red clay, thick dull light gray glaze coarsely and irregularly pitted. 1880

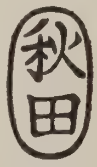
4523*. Sauce-dish. L. $4\frac{3}{4}$ in. Reddish clay, outside unglazed. Fret impressed about rim. Inside, dull grayish-white glaze. 1880

PROVINCE OF UGO

There are no records available concerning the pottery of this province. In the town of Akita there was at one time produced a decorated pottery, as is attested by a single specimen in the collection.

AKITA

4524*. Furnace for tea-pot, in two parts. H. $4\frac{3}{8}$ in. Grayish-drab clay, thin yellowish-white glaze finely crackled in portions. Over-decoration of bird and flowers in various colors. *Akita* (imp.). 1830



4524

PROVINCE OF HŌKI

In 1825 the governor of Hōki built an oven in his castle grounds and made small pieces of pottery, such as incense-boxes and the like.

4525*. Box (peach). L. 3 in. Soft grayish-white clay, yellowish-white glaze clouded with pink; leaves glazed green. On the box containing this specimen was written *Hōki no Kami.* 1825

PROVINCE OF KAWACHI

The two specimens attributed to Mii show the work of a skilful potter. No mark occurs, and nothing is known about the potter.

4526*. Flower-vase. H. 6¼ in. Buff clay, grayish underglaze, thick white overglaze coarsely crackled. 1875

4527*. Tea-pot. D. 3½ in. Buff clay, transparent underglaze. Around rim band of thick white overglaze. Bamboo in black. 1877

PROVINCE OF TAJIMA

Idsushi has become known within recent years by its porcelain. Of special excellence are the thin egg-shell porcelain and heavier white porcelain with delicately wrought flowers, either in sprays in slight relief, or modeled in high relief and protected in deeply recessed panels. The collection does not contain a single specimen of soft or hard pottery from this province.

IDSUSHI

4528*. Flower-vase. H. 6⅝ in. White porcelain clay and glaze. Plum blossoms beautifully modeled. *Ei-shin-sha* (written). 1879

PROVINCE OF MIKAWA

Pottery was made in this province at an early date. Little plates for offering, supposed to be nearly nine hundred years old, are dug up on the sites of ancient ovens. Wagen (Zengoro) made pottery for a while in Okazaki. In 1880 tea-pots and other utensils were made. No records are at hand regarding the potters.

MIKAWA

4529*. Small plate. D. 3½ in. Coarse grayish-drab clay with white granules intermixed. Surface slightly vitreous. 1280

This piece is similar to the ancient Shigaraki plate (see No. 623).

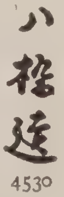
OKAZAKI

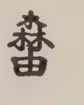
4530*. Flattened tea-pot. D. 4 in. Gores cut out of single sheet of clay, and folded above and below to form the pentagonal body. Fine cloth-mark impression over all. Light fawn clay, smooth cream-white glaze. Mythological animals, clouds, pine needles, etc., in grayish-blue. *Yatsuhashi tsukuru* (written). 1860

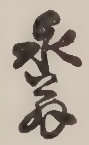
The piece shows dexterous manipulation.

4531*. Tea-pot. D. 2⅞ in. Fine light buff clay, unglazed. Rude flower in blue, red, and green enamels shaded with brown and yellow. *Moriyoshi* (imp.). 1870

4532*–4534*. Tea-pots and tea-cup. (*Eiō*, 4534.) 1880

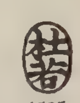

4530


4531


4534

KAKITSUBATA

A pottery bearing the impressed mark *Kakitsubata,* and occasionally an additional mark of *Okunisan,* has long been a puzzle to experts. Ninagawa identified a cup of this pottery as Kyōto; other specimens did not confirm this identification, and from the resemblance of one piece to a later Satsuma bowl, coupled with the mark *Okunisan* (Honorable Province), the pottery was doubtfully referred to Satsuma. Now Mr. Hiromichi Shugiō, who had long sought for some light in regard to these enigmas, has written to me from Japan that Kakitsubata was made in the province of Mikawa, and not in Satsuma. He has found that the pottery was made in the village of Kusumura, Mikawa, about sixty years ago. On the authority of Mr. Shugiō the following pieces bearing the mark *Kakitsubata* are included with Mikawa.



4535

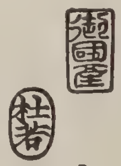
4535*. Tea-cup. D. 2½ in. Modeled by hand with strong finger-mark impressions. Light reddish clay, brown glaze clouded. *Kakitsubata* (imp.). 1840

4536*. Tea-bowl. D. 4½ in. Reddish-brown clay, dead seal-brown glaze mottled with greenish fawn, with reddish rim. *Kakitsubata* (imp.). 1840

4537*. Tea-bowl. D. 4⅝ in. Modeled by hand. Dead gray-drab clay, fawn glaze with bluish drops strongly crackled. *Okunisan* (imp.). 1840

4538*. Flower-holder, in form of melon. H. 4¼ in. Brown clay, grayish underglaze, olive-green overglaze. *Kakitsubata* and *Okunisan* (imp.). 1840
Gift of W. S. Bigelow.

4539*. Flaring bowl. D. 7⅛ in. Modeled by hand. Light buff clay, drab glaze with light bluish shading. Inside, spray of plum tree modeled and applied. *Kakitsubata* and *Okunisan* (imp.). 1840
Gift of W. S. Bigelow.



4538

PROVINCE OF TANGO

A rectangular plate, moulded after the style of Shido, Sanuki, bears a raised inscription of Hashidate, Tango, etc. Nothing is known about the potter or oven.

HASHIDATE

4540*. Cake-plate. L. 9 in. Rectangular, wavy edge. Soft light fawn clay, bright green glaze. Landscape moulded inside with dull purplish tinges and yellow clouds. *Hashidate, Tango,* in relief inside, with poem. 1800

PROVINCE OF MIMASAKA

In the early part of the eighteenth century potters were invited to the castle of the Daimyōs of this province for the purpose of making tea-utensils. The tea-jars were globular in shape, square-shouldered with black glaze, and are known as Ko-katatsuki.

KO-KATATSUKI

4541*. Tea-jar. H. $2\frac{9}{16}$ in. Dull black clay, thin lustreless seal-brown glaze, with drops of brighter overglaze. Wavy zone incised about body. Coarse thread-mark. 1700

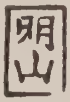
PROVINCE OF KAI

The records are scant regarding the potters of this province. The two objects are placed here on the authority of Japanese experts.

4542*. Bowl. D. $4\frac{1}{2}$ in. Very coarse clay, yellowish-white glaze. Large white granules from which coarse cracks radiate into the glaze. 1830

MEIZAN

4543*. Water-jar. H. $6\frac{3}{4}$ in. Looped handles. Fine gray-drab clay, roughened surface, brown underglaze, splash of deep blue overglaze, running. *Meizan* (imp.).
This piece might have been made by Meizan of Kyōto. 1870



4543

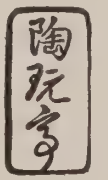
PROVINCE OF AWA

No information can be obtained regarding the pottery of this province. In 1879 a peculiar type of rough pottery with pine in relief, and bearing the mark *Togentei*, was sold in the Tōkyō shops. It was said to have been made in Awa near by.

TOGENTEI

4544*. Bowl, for tea-rinsings. D. 5 in. Deeply scalloped edge. Hard rough light brown clay, coarse brown glaze mixed with sand. Disks of pine leaves moulded and applied. Unglazed. *Togentei* (imp.). 1880

4545*. Flower-vase, cylindrical. H. $9\frac{7}{8}$ in. Light reddish-brown clay, rough brown sanded glaze. Pine branch modeled, and pine disks moulded and applied, glazed green. Unsigned. 1880



4544

PROVINCE OF ETCHŪ

This province, on the western coast just north of, and contiguous to, Kaga, has little to show in the way of pottery. In the village of Uyefu an oven was built in 1820. The clay was poor and the pottery was bad. Ninagawa records a tea-jar said to have been made in Etchū in 1701. In the village of Seto a rough brown glazed pottery was made by a potter from Seto, Owari. It has no mark nor merit.

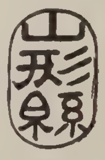
SETO

4546*. Dish, crenulated rim. D. 7¼ in. Buff clay, deepest brown Seto glaze mottled. 1878

PROVINCE OF UZEN

The only specimen, in the collection, representing this province is a bowl made to commemorate the opening of a famous tunnel near Yamagata.

YAMAGATA

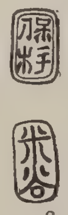

4547

4547*. Shallow bowl. D. 4⅜ in. Light brown clay, light gray glaze. Broad brush-mark of white inside and out. Characters written in brown.
Yamagata ken (imp.). 1870

PROVINCE OF ECHIGO

Within fifty years a pottery has been made in the town of Shibata. The two specimens in the collection are tea-pots, hand-made after Banko style.

SHIBATA


4548

4548*. Tea-pot. D. 2½ in. Moulded by hand. Fine light reddish clay unglazed. Handle in form of fungus. Tea-service, flowers, fruit, and poem incised. Fret impressed around rim. *Hoshina* and *Beikoku* (imp.). 1840

4549*. Tea-pot, similar to last, with poem only incised on side.
Hoshina and *Beikoku* (imp.). 1840

PROVINCE OF RIKUOKU

In 1858 an attempt was made to establish a pottery in Tsugaru, and small vessels were made, among which were some good examples of glaze. The pottery was known by the name of Akuto.

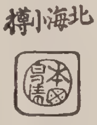
AKUTO

4550*. Beaker. D. 3⅜ in. Fine gray-drab clay, clear brown glaze clouded, irregular splashes of light olive-green overglaze. Inside, thick white glaze running over rim. The piece shows the work of a skilful potter. 1850

PROVINCE OF SHIRABESHI

In this province on the north-west coast of Yeso, there has been established within recent years an oven, the products of which, judging by the single example in the collection, show the work of an ingenious potter. The specimen is ornamented with incised lines, the motive being taken from prehistoric pottery found in the shell heaps just south of the town of Otaru.

OTARU



4551

4551*. Tea-pot. D. 3⅛ in. Fine dark gray-drab clay unglazed. Rude decoration incised on cover. Cord-mark impression on side.
Hokkukai, Otaru, Honda [*Tori ?*] *sei* (imp.). 1886

PROVINCE OF INABA

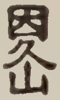
A number of specimens in the collection signed *In Kyūzan* (the *In* being in a separate square) have proved veritable puzzles to the Japanese expert. The objects all differ widely from one another in character. A bowl was variously identified as Ōhi, Suruga, and Kyōto; another bowl resembles Kitakoji pottery; a third might be mistaken for Zeze. The pieces altogether suggest the work of a Kyōto potter. They are all designed for the tea-ceremony, and may have an age of fifty years. At one time I was inclined to regard them as having been made by Kyūzan of Ōsaka, and I am not yet persuaded that this attribution is wrong. The *In*, however, is said, by those to whose authority I reluctantly yield, to stand for Inaba. I can find no records of the potter or furnace, and for some years no pottery of this description has been made in the province. The objects are in Case 39.

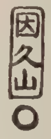
KYŪZAN (Case 39)

4552. Tea-bowl. D. 5⅞ in. Dead reddish-brown clay, rich yellow-orange glaze with darker areas. *In Kyūzan* (imp.).

4553. Tea-bowl. D. 4½ in. Coarse brownish clay, transparent glaze mottled with cream-white and rich olive-brown glaze, with bluish flecks running. *In Kyūzan* (imp.).

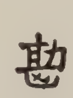
4554. Tea-jar. D. 3 in. Fine fawn clay tinged with red, mottled light olive-brown glaze, cream-white overglaze on shoulder. *In Kyūzan* (imp.).

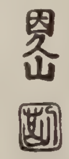

4552


4553

4555. Incense-box (rabbit). L. 2⅝ in. Hard white clay, cream-white glaze. Eyes and nose touched with blue.
In Kyūzan and *Kan* [?] (doubtful mark only is figured) (imp.).

4556. Rest for tea-pot cover (boy looking in well). H. 1⅞ in. Fine light reddish clay, light gray glaze closely covered with dots of white slip. Drapery of figure, green glaze. Hat, white glaze. Clay closely resembles Kyūzan of Settsu. *In Kyūzan* and *Kan* (imp.).

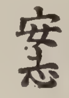

4555


4556

4557. Bowl, for rinsings. D. 5⅜ in. Coarse dead light brown clay, thick light greenish glaze. Strong left-hand spiral on base. *In Kyūzan* and *Anshi* (imp.).

4558. Tea-bowl. D. 4⅝ in. Dark brown clay, thick dark brown glaze punctured. *In Kyūzan* and obscure mark (imp.).

4559. Incense-burner. D. 4⅞ in. Perforated silver cover. Fine light brown clay, clear light olive-brown glaze, splashes of fawn glaze running. *In Kyūzan* (imp.).


4557

The objects thus far catalogued have been grouped under their respective provinces and potters. There are a number among these, however, upon which fair doubts may be entertained, and these doubts have been expressed in the catalogue. There are many other objects in the collection which have not been included in the main catalogue, and these are either of doubtful attribution, or enigmas which have puzzled every one. Many of these were submitted to famous experts in Japan, antiquarians such as Ninagawa, Maida, Kohitsu, Shioda, and others, with no success as to the provinces to which they belong. Among the unidentified pieces are many made by amateur potters or Chajins, and the difficulties attending the identification of this material have already been dealt with in the Introduction (page 5). For convenience of reference all of these pieces, doubtful and unknown, are serially catalogued with those objects already described in this volume. Some of these may found in Case 39.

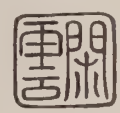
The objects brought together to illustrate the various uses for which pottery is designed are also catalogued continuously with the rest, but slight allusion will be made to them further than may be found in the brief notes on pp. 13–21.

OF DOUBTFUL PROVENANCE

PROVINCE OF CHIKUZEN (Case 39)

4572*. Tea-pot. D. 2¾ in. Fine brown clay, chocolate-brown glaze with slight lustre. *Kan-un* (imp.). 1850

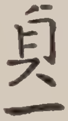
4573. Jar. H. 6⅛ in. Light fawn clay, hard light blue glaze. Panels and bands of impressed circles, flowers, etc., in white Mishima.



4572

4574. Tea-bowl. D. 4⅛ in. Dark brown clay and glaze. *Mitsuko* (inc.).

4575*. Shallow bowl. D. 4⅞ in. Fine gray-drab clay, dull brown underglaze, rich brown overglaze becoming nearly black inside; area of thick gray glaze inside. *Sada ichi* (inc.). 1850



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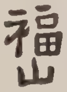


4577

PROVINCE OF ECHIZEN

4577*. Tea-jar, with handle. H. 2½ in. Light brown clay, dull light yellow glaze. Roughly turned. *Fukuyama* (imp.).

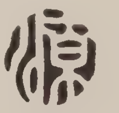
PROVINCE OF HARIMA (Case 39)

4579. Hand-warmer, in form of elephant, strongly modeled. L. 14⅜ in. Brownish clay, thick dull green glaze with brownish areas.

PROVINCE OF HIGO (Case 39)

4583–4585. Incense-burners. These three objects have been doubtfully attributed to Yatsushiro. They have a hard reddish-brown clay, dark or light gray glaze. Various designs in white and black Mishima. All unsigned.

4586. Globular bottle, with pottery cover, roughly made. H. 4½ in. Dull fawn clay, dull olive-green glaze with areas of white. *Gen* (imp.). 1850



4586

PROVINCE OF HIZEN (Case 39)

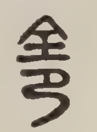
4598. Bowl. D. 5⅛ in. Light yellowish clay and glaze. Floral decoration in brown.

The basal ring has been carefully turned, and another ring has been applied, the joint distinctly showing.

PROVINCE OF IGA

4605*. Incense-box. D. 1 1/16 in. Soft light buff clay, transparent underglaze, splash of dull greenish-white overglaze. *Zen kyū* (imp.). 1830

Evidently the work of an amateur.



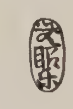
4605

PROVINCE OF ISE (Case 39)

4616. Plate, roughly made. D. 9⅞ in. Hard fine clay, thick gray glaze with wide cracks. Over-decoration of rock in blue, plum branch in dark gray, blossoms in white slip. *Goyo dokoro on dokishi Sawaragi Marudayu* (imp.). 1870

4617*. Tea-pot. D. 3¾ in. Fine reddish-brown clay, unglazed. Delicately modeled with exceedingly thin walls. *Mugan-raku* (imp.).

4618*. Plate. D. 2½ in. Moulded. Blue glaze. *An* (imp.).



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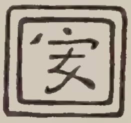

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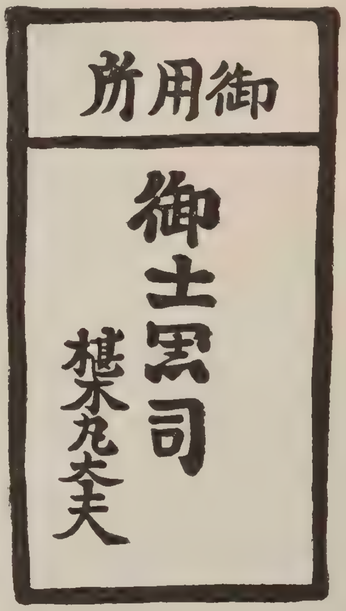

御用所
御土器司
椹木丸大夫

4616

4619*. Flower-vase on three short legs. H. 3⅞ in. Modeled. Light brown clay, light greenish-blue glaze. *Kidō* (imp.).

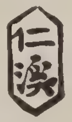
PROVINCE OF IYO

NINKEI

4621*. Sauce-dish. L. 4 in. Rough light fawn clay, transparent glaze. Inside, flowers and zigzag lines in white Mishima. *Ninkei* (imp.). Recent

PROVINCE OF KAGA

4623*. Incense-box, turtle. L. 2⅜ in. Light brown clay and glaze. *Kuhō* (imp.).



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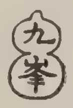
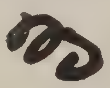


4623

4624*. Bowl. D. 5½ in. Soft light salmon clay, transparent underglaze, thin white overglaze. Outside and half of inside with over-decoration of leaves in olive-brown, and wavy lines in light blue. *Towo* (written).

4626*. Bowl, irregular. D. 5¼ in. Thick walls, modeled. Ōhi clay and glaze. *Hatara* (inc.).

4629*. Incense-box, bird. L. 2¾ in. Modeled. Greenish-yellow glaze with brownish areas. A kakihan (imp.).



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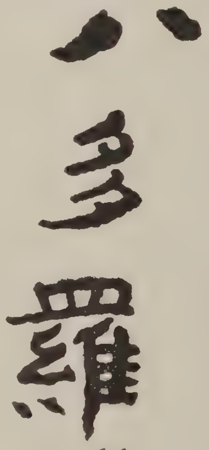


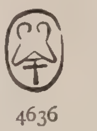
4626

PROVINCE OF KII

4636*. Incense-burner. H. 2⅛ in. Greenish-blue glaze. Landscape in black. *Kan* (imp.).

PROVINCE OF MINO (Case 39)

4639. Cylindrical flower-vase. H. 7⅛ in. Hard light clay, finely mottled brown underglaze, streams of white overglaze closely mottled with fawn. *Tanzan* (imp.). Recent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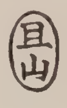

4639

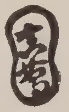
PROVINCE OF MUSASHI

MAKUDSU

4640*. Heavy bowl. D. 5⅛ in. Light clay, thick white glaze. Dragon in blue inside *Makudsu* (imp.).

Probably made by Makudsu at Yokohama.

4643*. Sauce-dish. L. 2⅜ in. Moulded. Light brown clay, thin green glaze. Inside, white, purple, and green glaze. Design of flowers and leaves in high relief. *Zen* (imp.).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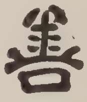
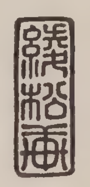

4643

KEIZAN (Case 39 and Plate XXVIII. 4645, 4646)

4645. Fire-vessel, bail handle. H. 10½ in. Light brown clay, thin ochre-colored glaze, not crackled. Elaborate designs of scrolls, etc., incised. Cover, with perforated designs. *Aya matsu ga* and *Keizan* (imp.).

4646. Ornamental vase, modeled after form in bronze. H. 15½ in. Elephant handles with rings pendent. Light olive-brown glaze, coarsely crackled. Unglazed panels on sides with formal scrolls deeply cut, touched with light yellow and bright blue enamels. Ornamental rim and base with formal scrolls deeply cut. *Aya yaki* and *Keizan* (imp.).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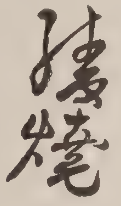
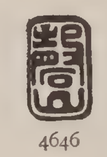


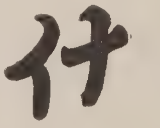

4646

These two pieces have been veritable puzzles to Japanese experts. Under Teizan it is recorded that two princes of the Tokugawa, in the early part of this century, made objects in pottery after their own fancy. This work was done at the oven of Korakuyen. They signed their work *Teizan* and *Keizan* respectively. The single authoritative piece from Ninagawa (No. 4071), made by Teizan, is such as an amateur might make. The two doubtful pieces above described bear the mark *Keizan*, and one of the pieces has in its ornamentation the crest of the Tokugawa. With these faint clues and the evidences of fair age I venture to suggest that they might have been the work of Keizan, — a strong objection against this attribution being that the work is far beyond the ability of an amateur.

PROVINCE OF ŌMI (Case 39)

4653*. Tea-jar. H. 3¾ in. Light brown clay, Seto glaze with splashes of lustrous golden-brown and deepest brown overglaze. Base depressed, no threadmark. *Jū* (inc.).

4657. Tea-pot. D. 3⅜ in. Modeled. Fine dark brown clay, unglazed. Formal design of flowers, rock, etc., carved in relief. Handle of cover carved in scrolls and perforated. Incised design about rim and cover. *Shizen-an* (inc.).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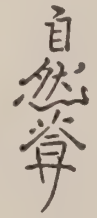

4657

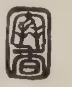
4660. Bowl, roughly modeled. D. 4½ in. Fine white clay, glistening yellow glaze with areas of rich golden-brown overglaze. *Baikei Shujin kore wo tsukuru* (inc.).

Supposed by some to be the work of Bairin.

PROVINCE OF OWARI

4667*. Tea-jar, with tea-pot nozzle. H. 2⅜ in. Light brown clay, light brown glaze finely mottled. Streams of dark brown overglaze running from shoulder. *Kankō* (imp.).

4672*. Basket-shaped dish. L. 6½ in. Light brown clay, unglazed. Surface deeply indented to represent basket-work. *Baishi* (imp.). Recent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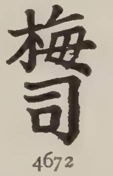
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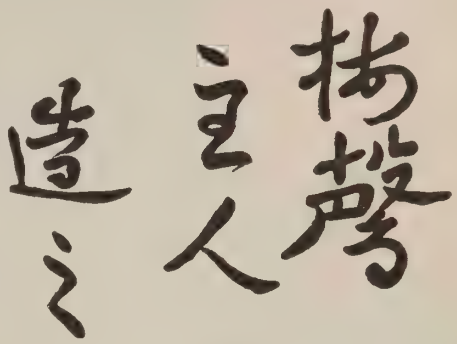

4660

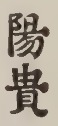
4678*. Dish. D. 4½ in. Rings on sides adherent. Light brown clay, lustrous dark brown glaze. *Yōki* (imp.). 1830

4680*. Dish, lotus leaf, knobbed supports. D. 5½ in. Moulded. Light gray clay, cream-white glaze. *Hanko* (imp.).

Strongly resembles Hagi.

4681*. Tea-pot, square mouth. D. 3⅛ in. Modeled. Brown clay and glaze. *Sei* (imp.).

Closely resembles Tokoname.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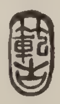
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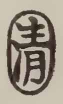
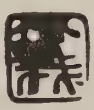

4681

4684*. Bowl. D. 3½ in. Hard light clay, glistening brown glaze, mottled with large round spots of light brown glaze. Inside, light greenish-blue glaze with spots of dark brown glaze, coarsely crackled. *Yōshi* (imp.).

4686*. Deep bowl, sides slightly flattened. D. 6½ in. Light fawn clay, transparent glaze, large splash of thick green overglaze inside and out. Rough sketch of branches in brown. *Utatsu* (imp.). Recent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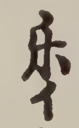

4693

4693*. Covered bowl, deeply turned. D. 3⅞ in. Soft salmon clay and glaze. Inside, white glaze. *Tanoshii* (imp.).

PROVINCE OF SANUKI (Case 39)

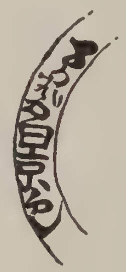
4696. Cake-box, hexagonal. D. 7 in. Fine light salmon clay and glaze. Recessed panels on sides and cover, with widely perforated designs of diapers, glazed alternately blue and green.

4697*. Tea-bowl. D. 4¾ in. Raku clay, light red Raku glaze, with fawn mottling and large areas of greenish overglaze. *Ten* (imp.).

PROVINCE OF SETTSU (Case 39)

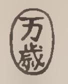
4701. Bowl. D. 4½ in. Thick and heavy. Coarse fawn clay, very thick rich brown underglaze, rich white overglaze mottled and streaked with brown. *Keiben* (imp.).

This mark has perplexed the readers of Chinese characters. It has been read *Keishoku* and *Yoshina*. The mark turns out to be a double impression overlapping, and is now read *Keiben.*


4701

PROVINCE OF TAMBA (Case 39)

4706*. Wine-bottle, square with corners beveled. H. 7⅞ in. White clay, thick white glaze. Panels of diapers and frets, lower portion landscape in relief moulded. Triangle within triangle impressed.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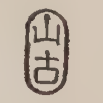
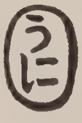

4713

4711. Fire-bowl, twisted handles adherent. D. 4⅛ in. Fine light reddish-brown clay, thick grayish-white glaze without lustre. Vertical and horizontal incised lines representing basket-work. *Manzai* (imp.).

4713. Wine-bottle. H. 9⅝ in. Fine light brown clay, yellowish-gray glaze with gray areas, thick splash of green overglaze. Storks and plum blossoms in white and dark gray. *Sanko* (imp.).

PROVINCE OF YAMASHIRO (Case 39)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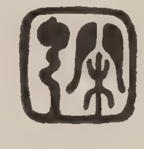
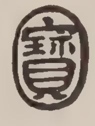

4726

4722*. Plate, thick walls. D. 5 in. Modeled. Light fawn clay unglazed. Radiating figure inside in slight relief. High basal ring. *Uni* (imp.).

Probably made in Fushimi.

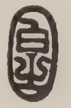
4726*. Tea-pot, octagonal. D. 3¼ in. Light brown clay, Awata glaze. Decoration of grass in faint olive-brown. *Kanka* (imp.).

4729. Flower-vase, bucket form. H. 7¾ in. Light yellow clay and glaze, thick whitish overglaze running. *Chōjiro* and *Giokutei* (imp.). Recent

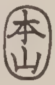

4730

4730*. Bottle, thick walls, modeled in form of leather bag surrounding bottle. H. 4¾ in. Gray-drab clay, dead purplish-brown glaze. Protruding neck of bottle and cord of bag grayish-white glaze touched with blue. *Hō* (imp.).

This may be the work of Hōzan of Kyōto.


4731

4731*. Incense-box, square. H. 1¾ in. Coarse brown clay, thick fawn glaze. Impressed mark has been variously read *Hakusan*, *Shirado*, and *Shirano*.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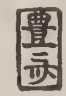
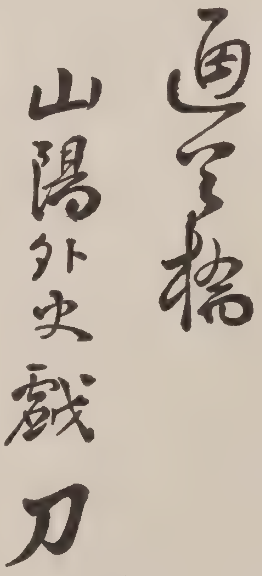

4733

4732*. Tea-cup. D. 2¾ in. Porcelain clay, white glaze. Bright red surface with leaves and scrolls in gold. *Honzan* (imp.). Recent

Gift of Sir William H. Van Horne.

4733. Furnace for tea-pot. H. 6 in. Light straw clay, body unglazed. Around rim thick light blue glaze. Inscription signed by Rai Sanyō, a famous historian. *Hosai* (imp.). *Tsuten Kyō Sanyō gwaishi Gi tō* (inc.).

The inscription is recognized as the handwriting of Rai Sanyō, and the piece is very interesting on this account.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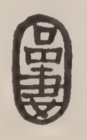

4735

4735*. Wine-bottle, double gourd-shaped. H. 8¼ in. Light reddish Shigaraki clay with red areas, lines of thick whitish glaze around centre and body. Tokugawa crest in red. *Shinadsuma* (imp.).

This piece resembles the pottery grouped under the name of Tsuyen.

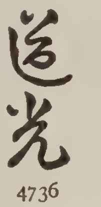
4736*. Plate, scalloped rim. D. 8¾ in. Gray stone clay, light blue glaze. Design of flowers impressed about border. In centre, Chinese at table with tea-utensils at side, colored black. *Dōkō* (written).

This piece was identified by Ninagawa as the work of Seifu.

4743*. Tea-bowl. D. 4⅛ in. Raku clay, light red Raku glaze with irregular splashes of white glaze. *Fugetsu* (imp.). Recent

4744. Plate. D. 9¾ in. Raku clay, dull reddish Raku glaze, silvered inside. *Raku* (imp.).

4745. Tea-pot. D. 3¾ in. Modeled. Light yellowish clay, yellow glaze, irregular splashes of bright green overglaze. *Anshūn Raku Seki-ō* (imp.).



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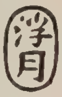

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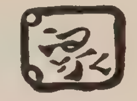

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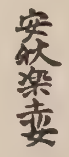
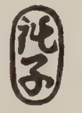


4745

4746. Incense-burner, twisted handles, three legs. D. 3⅝ in. Light yellowish clay and glaze.
Toyushi kore wo tsukuru (inc.).

4747. Tea-pot. D. 3½ in. Modeled. Light yellowish clay, light red Raku glaze mottled with white splashes of green overglaze. *Choshi* (imp.). Recent

4748. Incense-box, thick walls. W. 2⅛ in. Light brown clay, deepest brown Raku glaze. *Yoshun-en* (imp.). Recent



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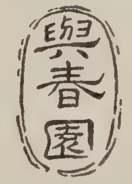
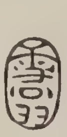


4748

4749. Tea-pot. D. 3 in. Modeled. Fine brown clay, salmon Raku glaze coarsely crackled, splashes of pale greenish glaze. *Setsu-ō* (imp.). *Jiraku sai Setsu-ō tsukuru Kotobuki roku-jū roku* (inc.). Recent



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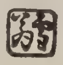

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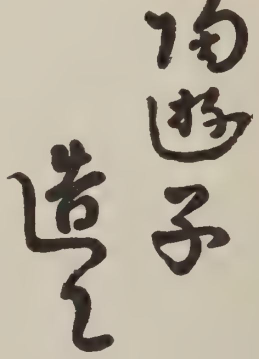


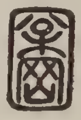
4746

4750. Tea-pot. D. 2¾ in. Modeled. Light drab clay, thick yellowish-white Raku glaze coarsely crackled. Magatama for handle of cover glazed light red. *Setsu-ō* (imp.).

4756*. Tea-bowl. D. 4¾ in. Grayish-white clay, black Raku glaze. Fujiyama incised on side and glazed yellowish-white. *Sui* (imp.).

4757*. Deep Raku tea-bowl. D. 3⅝ in. Fawn clay, fawn underglaze, light red Raku overglaze. Leaves, etc., deeply incised. *Matsuoka* (imp.).

4758*. Deep vessel, flaring rim with spout. H. 8½ in. Hard light fawn clay, transparent glaze coarsely crackled, irregular spots and splashes of dark green glaze. *Taihei* (imp.).



4757

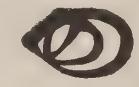
OF UNKNOWN PROVENANCE

Among the objects catalogued under the above head are many tea-jars. Some of these are of considerable age and merit. A few of the tea-jars are signed with the incised mark of a cross, or T, or other simple device. Some of these are undoubtedly fraudulent, notably those representing the work of Moyemon. Others among the tea-jars are the work of amateurs or Chajins. For want of room they are not exhibited. Unless otherwise indicated, the objects may be found in Case 39.

4803*. Tea-jar. H. 2⅝ in. Light brown clay, deepest lustrous brown glaze flecked with black. *Tsuno* (imp.).

4807*. Tea-jar. H. 3¾ in. Fine light brown clay, brown glaze, splash of thick olive-brown overglaze running. Mark in form of 工 impressed.

4807


4803

4809. Bottle. H. 10¼ in. Hard light fawn clay, light yellowish-brown glaze mottled, clouded, and iridescent. Long leaves of an aquatic plant in clear white glaze strongly outlined in dark blue.
Gift of W. S. Bigelow.

4810. Large bowl, scalloped rim. D. 9¼ in. Fine fawn clay, transparent underglaze, thick lustrous cream-colored overglaze with curious vermiform crackle. Inside, over-decoration of pine in deep brown and thick green.
Gift of Denman W. Ross.

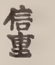
4812*. Shallow tea-bowl. D. 5½ in. Reddish-brown clay, transparent underglaze. *Roku-jū-shichi ō Tōsei tsukuru* (inc.). Recent

4813*. Box, irregular, thick and heavy. H. 2¾ in. Fine salmon clay, salmon glaze with large splash of bright green overglaze. Cloth-mark impression on surface. *Yuchiku* (imp.).

4814*. Fire-bowl, in form of badger. D. 4¼ in. Coarse brown clay, black Raku glaze. *Ko* (imp.). Recent

4824. Water-jar. H. 4⅜ in. Light brown clay and glaze with splashes of lighter brown overglaze. Peculiar wavy thread-mark. *Nobushige* (imp.). Recent

4825*. Fire-vessel, jar form, thick walls. H. 8¼ in. Coarse light brown clay, thin greenish-gray underglaze, splashes of thick light green overglaze. *Fubun* (imp.). Recent



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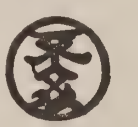
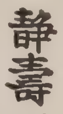

4825

4827. Bowl, side cut and lapped. D. 3 in. Modeled. Fine light brown clay, deepest brown glaze with mottling of yellowish underglaze showing through. *Seiju* (imp.). Recent

4828*. Tea-bowl. D. 4⅜ in. Composed of two colored clays, yellow and reddish-brown, the yellow showing a marbled appearance outside, transparent glaze. *Seiju* (imp.).
Gift of W. S. Bigelow.

4829*. Bowl. D. 5 in. Yellowish-gray clay and glaze. Ebisu and mythological tortoise in light blue. *Ke-ichi saku* and *Shichi-jū-shi-ichi* (imp.).

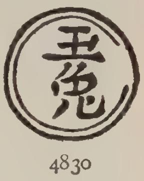


4828

4830*. Bottle, thick walls. H. 7¾ in. Light clay, light yellowish glaze with light reddish tinges with bluish-gray glaze on one side. On remaining surface figure obscurely drawn with inscription in white. *Giokuto* (imp.).

4831*. Tea-pot, irregular, pinched in shape by fingers. D. 3⅝ in. Light brown clay and glaze, splashes of light greenish-fawn overglaze. *Keito* (imp.).

4832*. Bowl. D. 4 in. Coarse gray-drab clay, deep brown underglaze, light greenish overglaze. *Koshun-dō* (imp.).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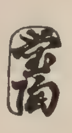
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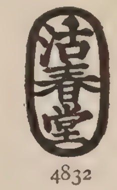
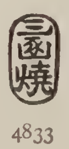

4832

4833. Bowl. D. 4⅛ in. Light gray clay, lustrous light brown glaze, settling into deepest brown inside. *Mihako yaki* (imp.).

4834*. Tea-jar. H. 3⅛ in. Light reddish-brown clay, thick reddish-brown glaze, finely mottled. *Nankai* (imp.).

4836. Incense-box, mountains and cascade. W. 2½ in. Soft light pinkish clay; light green, blue, and brown glazes marking trees and other features on surface. *Ippei* (imp.).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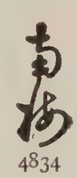
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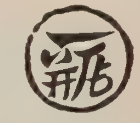
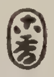

4836

4837. Incense-box. H. 2 in. Light brown clay and nearly white glaze. *Kokō* (imp.).

4838. Tea-jar, square. H. 2 1/16 in. Light fawn clay, thin light green glaze. *Yamanoi* (imp.).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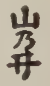
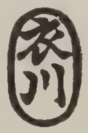

4838

4840*. Wine-bottle, double gourd-shaped. H. 6 in. Light brown clay, brown glaze clouded, irregular splashes of yellowish overglaze. *Kin* (imp.).
Gift of W. S. Bigelow.

4843. Bottle, with globose body, narrow opening, broad base. H. 4⅜ in. Very light brown clay, thick deep green glaze. Impressions of radiating figures around body.
Motte Antozan no tsuchi Rinzan kore wo tsukuru (inc.).

4844. Figure of mythological lion. H. 7⅞ in. Fine light fawn clay, thick golden-yellow glaze. *Koromogawa* (imp.).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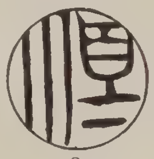
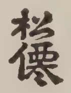

4845

4845*. Bowl. D. 3⅝ in. Thick and heavy. Thick light maroon glaze, richly mottled with darker spots merging into black. *Gen* (imp.).

4846*. Flower-vase, in form of makimono. H. 9⅝ in. Fine light yellow and fawn clay, showing graining under transparent glaze. (Resembles No. 555.) *Juzan* (imp.).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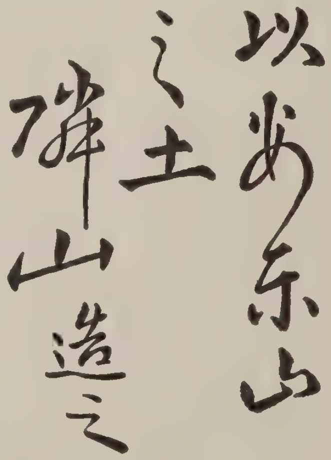

4843

4847*. Square bowl. D. 6¼ in. Figure modeled on side. Fine light gray clay, light gray glaze, dragon in deep brown. *Shōzen* (imp.).
Gift of Baldwin Coolidge.

4849. Covered cake-dish. D. 7½ in. Nearly white clay. Inside and base, clear light gray glaze. Outside, chrysanthemums in high relief with thick white glaze, centres gilded. Intermediate spaces smooth black lacquer. *Hiakusuke* (imp.).

4850*. Jar. H. 4 in. Soft light clay, light gray surface with bamboo and poem in lighter color unglazed. *Kisen* (imp.).

Gift of Rufus E. Moore.

4851. Bowl, with blunt support. D. 4¾ in. Light gray clay, white glaze, strongly crackled. Basket-work surface moulded. *Sōniu* (imp.).

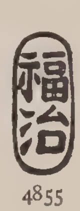
4853. Sauce-dish, with handle and spout. L. 3 in. Reddish-brown clay, deep salmon glaze outside, white glaze coarsely crackled inside. Inscription in white states that the piece is made of clay from the old battle ground at Yashima.

4854. Tea-pot, lion knob on cover. D. 3 in. Light fawn clay with light reddish areas, tangle of yellow thread-like glaze. *Takamitsu* (imp.).

4855*. Plate, for lantern. D. 7⅞ in. Fine light reddish-brown clay, green glaze. *Fukuji* (imp.).

4859*. Plate. D. 7⅜ in. Coarse light brown clay, thick deepest brown glaze with splashes of running fawn overglaze. *Kichibei* (imp.).

It has no relation to the old Kyōto Kichibei.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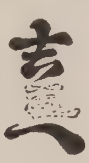
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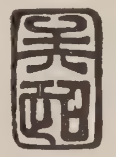

4860

4860. Square tray. W. 6 in. Brown clay and glaze. Bat inside moulded. Cloth-mark impression on bottom. *Gochō* (imp.). 1860

4861*. Incense-box, form of folded cloth. L. 3½ in. Whitish clay, yellowish glaze inside, thick deep blue glaze outside. *Hachiyei* (imp.).

ETHNOLOGICAL

Under two hundred and eighteen catalogued numbers, from 4863 to 5081, are included objects brought together to illustrate the various uses to which pottery is applied. A brief allusion to these uses has already been made in the Introduction. Among these are a number of undetermined objects. No. 4879 (Case 39) is a vessel for steaming rice, bearing the impressed mark *Kiraku.* This may be Kiraku of Kyōto. No. 5006* is a long tobacco pipe, bearing the impressed mark *Kinko*, and probably representing the work of some Tōkyō potter.

欽
古
5006

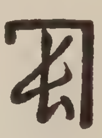
RECENT ACCESSIONS

Many objects have been added by gift and purchase during the final preparation of the catalogue, and after the photogravure plates of the cases were made, and consequently too late to insert in their proper places. As some of these objects are of great rarity and importance a continuous catalogue for convenience of reference has been made. These objects, unless otherwise indicated, are installed in Case 40.

PROVINCE OF BIZEN

5085*. Wine-bottle. H. 7½ in. *Chō* (imp.).

5086. Wine-bottle. H. 8⅛ in.



5085

PROVINCE OF BUZEN

5090. Tea-jar.

HOSHŌ

5091*. Hanging flower-vase. H. 7¼ in. This object is interesting in having the thick gray glaze with light brown areas seen in certain forms of Agano.
Moku and spiral line (imp.).

5096*. Flower-vase. H. 13⅞ in. Coarse gray brown clay, thick white glaze with coarse ramifying crackle, light robin's-egg blue overglaze. This object is of great interest as proving the correctness of attributing this pottery to Buzen. By an accident of the furnace two typical Agano bowls have tumbled upon the top of the vase, and have been cemented to it by the blue overglaze. These bowls in clay and glaze are identical with the Ninagawa type, No. 1460. *Hō* and spiral line (imp.).

Gift of Thomas E. Waggaman.

PROVINCE OF CHIKUZEN

TAKATORI

5098*. Flower-vase, two mice moulded as handles. H. 9⅜ in. *Ki* (inc.).

This object has the incised mark *Ki*, and is interesting as having the dark lustrous yellowish glaze seen on certain Takatori jars.

5099. Jar. H. 7⅞ in.

5100*. Square tray. *Ki* (imp.).

PROVINCE OF HARIMA

HŌYEN

5103. Incense-box. *Maiko* and *Hōyen* (imp.).

This piece in form and technique is identical with a Maiko piece (No. 1786).

ASAGIRI

5104. Rest for wine-cup. W. 3⅛ in. *Asagiri* (imp.).

PROVINCE OF HIGO

5106. Bowl, irregular. D. 6 in. Fine reddish clay, warm gray glaze, thick whitish overglaze. Crane and cloud in white and black Mishima. Inside, stars, scrolls, etc.

This object was identified by Ninagawa as Korean. An examination of a rather extensive collection of Korean pottery lately acquired by this Museum does not sustain Ninagawa's identification.

5108. Tea-pot. D. 3 in. *Higo* and *Yatsushiro* (imp.).

This is typical Kōda of recent years.

PROVINCE OF HIZEN

KARATSU

5110. Tea-jar.

5114. Plate, Mishima decoration.

5115*. Bottle.

Gift of Charles G. Weld.

UTSUTSUGAWA

5116. Bowl.

IMARI (?)

5117. Plate. D. 12 5/16 in. Light clay, white glaze deeply stained. Landscape and border roughly sketched in blue.

Gift of Denman W. Ross.

PROVINCE OF IZUMO

FUJINA

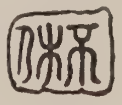
5120. Bowl. D. 4½ in. Fine light clay, thick grayish-yellow glaze coarsely crackled. Over-decoration of flowers in various colored enamels and gold. *Unyei* (imp.).

FUMAI

In the latter end of the last century an oven was established by the Duke of Dewa, who was commonly known as Fumai. Whether he actually worked at the potter's wheel is uncertain. It is possible he may have signed some of the essays of the oven.

5121*. Pan. D. 11⅜ in. Yellowish clay. Base and halfway up, which is overhanging and slightly curved, dull greenish glaze. A circle of dark green glaze just within the basal ring. Side and interior deep rust-colored glaze. From centre inside are successive rings like a target, the centre iron-rust glaze, then a circle of light grayish-yellow glaze crackled, then iron-rust glaze, the last ring being mottled green glaze. Around vertical portion outside deeply carved scrolls. *Fumai* (imp.). 1790

Gift of Denman W. Ross.



5121

PROVINCE OF IZUMI

5122. Water-holder for ink-stone.

5123. Bottle, gourd-shaped. *Kitani* (imp.).

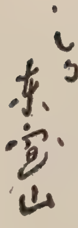
5124. Tea-jar. *Akagi* (imp.).

PROVINCE OF IGA

TŌSENZAN

5127. Covered cake-dish. D. $8\frac{3}{16}$ in. Nearly white clay, transparent underglaze, light greenish-yellow overglaze. Decoration of pine in brown and bright green. *Iga* (imp.). *Tōsenzan* (written in red).

5130. Cup.



5127

PROVINCE OF ISE

BANKO

5132. Cake-plate. *Banko* (imp.).

5133. Bottle. *Banko* (imp.).
Gift of W. S. Bigelow.

5135. Dish. *Banko* (imp.).

5136. Bottle. *Yusetsu* (imp.).
Gift of Miss Lucy Ellis.

5138. Deep cup. *Akogi* (imp.).

5139. Bottle. *Isawa* (imp.).

PROVINCE OF IWAKI

SEIJIYEMON

5142. Bottle, pyriform, looped handles. H. $6\frac{3}{4}$ in. Light fawn clay and glaze finely crackled; splashes of thick white overglaze coarsely crackled.
Sei, in circle within square (imp.). (See 4189.)
Gift of W. S. Bigelow.

ŌHORI SŌMA

5144. Bowl.

5145. Bowl.
Gift of W. S. Bigelow.

PROVINCE OF KAGA

KUTANI

5150. Plate. D. $11\frac{1}{2}$ in.
This is typical red Kutani.
Gift of Miss S. Minns.

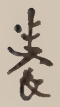
5152. Incense-stick burner.

PROVINCE OF KII

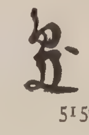
MEPPOTANI

5158. Dish. D. 5¾ in. Fine light brown clay, grayish glaze. Stars and coarse lines incised and impressed in white Mishima. *Zuishi* (imp.).

A type of Meppotani not shown in main collection.



5159*. Covered jar, pine cone for handle. H. 2⅛ in. White clay, light blue glaze. Pine trees in black. *Yo sho* (written).



5159

PROVINCE OF MUSASHI

RAKURAKUYEN

5163. Tea-bowl. D. 5 in. Thick and heavy. Light yellowish-gray clay, thick white Shino glaze.

This is signed with the square mark of *Rakurakuyen sei.* (See No. 4074.)

5164. Tea-bowl. D. 4 in. *Masaki* (imp.).

Identical with No. 4073.

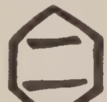
Gift of Denman W. Ross.

NIHEI

5165*. Tea-jar. H. 3⅛ in. Soft yellowish clay. Vertical bands of green, brown, blue, fawn, yellow, and white glazes bordered with red. *Ni*, in panel (imp.).

Said to have been made by a pupil of Kenzan.

Gift of Rufus E. Moore.



5165

HANSHICHI

5166. Box. Two shells. L. 5¼ in. *Hanshichi Imado Hamaguri* (written).

5167. Tea-bowl. *Shirai Hanshichi* (imp.).

TOKUZAN

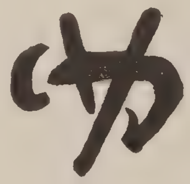
5168. Tea-jar.

TAMAGAWA

5170*. Squat jar. *Tamagawa sai* (imp.).

PROVINCE OF NAGATO

5172. Jar. A kakihan incised.



5172

5175. Cup.

PROVINCE OF ŌMI

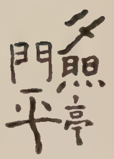
BAIRIN

5179. Flower-vase. H. 6¼ in. Deep yellow clay and glaze. Light brown overglaze.

MOMPEI

5182*. Box, in form of bivalve shell (Corbicula), hinged. L. 5¾ in. Fine Shigaraki clay, deep yellow glaze, thick white glaze about umbones. Three spiral shells for supports and a small bivalve shell for knob on top.
Seki shotei Mompei (inc.).

This was made by Mompei at the suggestion of Ninagawa, and is a most ungainly object.


5182

PROVINCE OF OWARI

KI SETO

5189. Water-jar. H. 5⅞ in.

A most beautiful example of this pottery.

FUKE

5193*. Incense-box, two birds. L. 2¼ in. Light fawn clay, transparent underglaze, dark yellowish Raku overglaze, resembling Ōhi. *Hachi* (imp.).

Interesting as bearing the rare mark *Hachi* (see No. 2727).

SHŪJI

This potter is said to have been a Samurai and a most devoted lover of pottery. In the latter part of the eighteenth century he made pieces for the tea-ceremony. Shūji was considered by his contemporaries as ranking above them all in the excellence of his work, and the two pieces in the collection justly bear out this estimate.

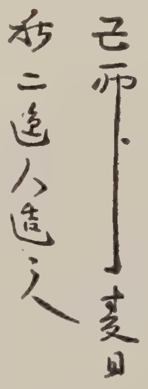
5196*. Shallow tea-bowl. D. 5½ in. Light yellow clay and glaze, a few large round spots in dark green glaze.
Shūji Roku-gatsu Shōfū no Koye and other characters (inc.). 1800

5197*. Furnace for tea-pot. H. 9⅞ in. Finest light terra-cotta clay. A poem delicately incised over mouth. *Tsuchinoto u natsu no hi Shūji itsujin kore wo tsukuru* (inc.). 1800

5198*. Tea-bowl. D. 4¼ in. Light gray clay, thick white Shino glaze with pinkish fawn tinge outside. Rude under-decoration in dark gray. *Shūji* (inc.). 1800

SUIKOTEI

5199*. Hanging flower-holder, boat-shaped. L. 7⅜ in. Light gray clay, thick glossy brown glaze mottled. *Suikotei tsukuru* (inc.). 1830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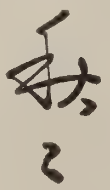
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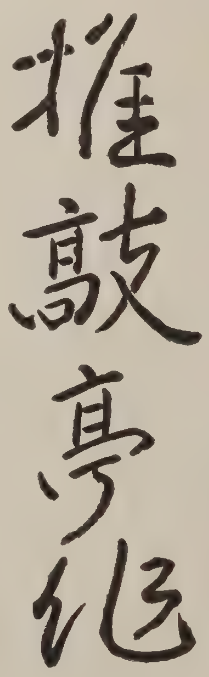

5199

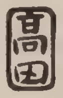
TAKADA

5200*. Dish, bird-shaped. D. 4 in. Moulded. Light brown clay, reddish-brown glaze. *Takada* (imp.). 1850

GONBEI

5201*. Bowl. D. 5 in. Thick walls, yellowish-gray clay, dark brown glaze. Double row of finger impressions. Deep spiral on base. *Se Gon* (imp.).

Said to have been made by Gonbei of Seto.


5200

SOBOKAI

5202. Jar, four looped handles. H. 9⅞ in. Fine yellowish-fawn clay, light brown underglaze, brilliant splashes of rich brown and golden-brown overglaze. *Sobokai* (inc.). 1780

A fine example of this work.

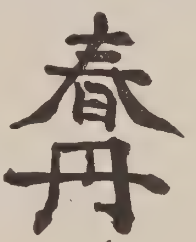
SHUNZAN

5204. Squat bottle. D. 4¼ in. Light fawn clay and glaze, thick white overglaze running nearly to base. *Shunzan* (imp.). 1770

SHUNTAN (Case 24)

5205. Cup-rest, rim scalloped. D. $4\frac{5}{16}$ in. Fine gray-drab clay, light greenish-yellow glaze. *Shunzan* (imp.). 1780

5206. Wine-holder, bail handle. H. 6 in. Light brown clay, yellowish-white glaze, thick bottle-green overglaze running. Net, scrolls, etc., in brown.
Shuntan (written). 1780


5206

SHUNRIN (Case 24)

5207. Vessel, for rinsings. D. 5 in. Gray-drab clay, brown glaze, rich brown and bluish overglaze running in streams. Around rim golden-brown and yellow glaze showing. *Shunrin* (imp.). 1830

SHUN-U (Case 24)

5208. Leaf-shaped dish. L. 7⅜ in. Yellowish-clay, thick glossy green glaze. *Shun-u* (imp.). 1790

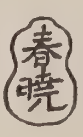
Gift of W. S. Bigelow.

SHUNKYŌ

5209. Deep bowl, vertical sides strongly grooved by lathe marks, modeled figure on rim. D. 4⅜ in. Light brown clay, pale yellow underglaze, transparent green overglaze. *Shunkyō* (imp.).

SHUNBAI

5210. Jar. H. 5½ in. Light brown clay, deepest brown glaze; four large splashes of white glaze streaked with blue. *Shunbai* (imp.).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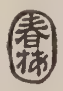

5210

SHUNTAI (Case 24)

5211. Cake-dish. D. 5⅞ in. *Shuntai* (imp.).

Gift of W. S. Bigelow.

5212. Deep bowl, flattened on sides, square basal support. D. 6⅛ in. Coarse light brown clay, thick white Shino glaze coarsely crackled. *Shuntai* and *Koki* (imp.).

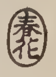
Gift of W. S. Bigelow.

5213. Haisen. H. 4⅜ in. *Shuntai* (imp.).

5214. Tea-bowl. D. 3½ in. *Shuntai* and *Koki* (imp.).

SHUNKA (Case 24)

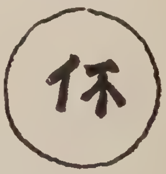
5215. Cake-dish, incurved rim. D. 5¾ in. Light reddish-brown clay, transparent glaze, purplish-brown overglaze. Inside, light gray glaze. Plum tree in brown, flowers in white enamel touched with green. *Shunka* (imp.). Recent


5215

SHINO (Case 24)

5216*. Incense-box. D. 2 in. Light brown clay, light warm gray glaze, radiating and circular zigzag lines in deepest brown. *Kyū* (imp.).

5217. Water-jar, pottery cover, looped handles, rim hexagonal. H. 6¾ in. Grayish-drab clay, light fawn glaze, splash of dark brown overglaze. Cloud lines deeply incised. 1700


5216

KAYEMON

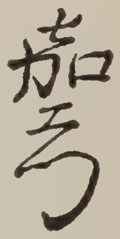
5218. Chess-board. W. 13 in. Shino clay and glaze. Carved wooden legs covered with red lacquer. *Kayemon* (inc.). 1650

MASAKI

5219. Flower-holder. H. 4¼ in. Fine brown clay, Shino glaze. Broom in brown. *Masaki* (imp.).

SAKUSUKE

5221*. Beaker. D. 6 in. Light brown clay, pale yellow glaze, large splashes of dark green overglaze. Network and leaves in black. *Sakusuke sei* (imp.). Recent


5218

SHIGEMASA

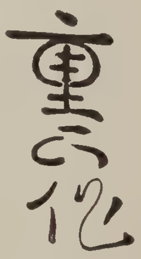
Katō Shigemasa lived in Seto from 1760 to 1809.

5222*. Water-holder for ink-stone, Hotei with bag. L. 5⅛ in. Hard light gray glaze, brown Seto glaze with golden-brown splashes. Figure of Hotei unglazed. *Shigemasa* (inc.). 1800

SETO

5223. Well-wheel, with iron support. D. 13 in. Light clay, transparent underglaze, areas of thin green overglaze. Scrolls and flowers deeply incised around rim. 1750

Gift of S. Bing.


5222

SHINKAIZAN

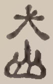
5224*. Heavy jar, small aperture, no neck. H. 8½ in. Hard stone clay, rich brown underglaze with lustrous transparent blue overglaze, flecked and running over entire surface. *Shinkaizan* (imp.).

Gift of Shigejiro Yamanaka.

INUYAMA

5227*. Bowl. D. 3⅝ in. Dull brown clay, greenish-white glaze with light brown streams running. *Inuyama* (imp.).

A very curious type and mark of Inuyama.

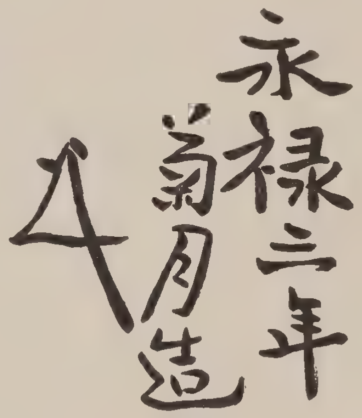


5227

SUISETSU (Case 24)

5229. Tea-pot. D. 6 in. Yellowish-white clay and glaze. Jewels and splash in green on cover. Handle and large area on body in green. Fuji in green with peak in thick white slip. *Suisetsu* (imp.).

Gift of W. S. Bigelow.



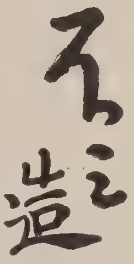
5231

YEIROKU

5231*. Jar. H. 6⅛ in. Light fawn clay, dull yellowish glaze with irregular brown areas.
Yeiroku san-nen Kiku-getsu tsukuru (inc.). Recent

FUZŌ (Case 24)

5232. Dish, in form of shell (haliotis). L. 7 3/16 in. Fawn clay. Outside, unglazed. Inside, white glaze, with fishes and leaves in blue.
Fuzō tsukuru (written).



5232

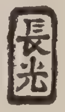
SASASHIMA (Case 24)

5233. Bowl. D. 5⅞ in. *Sasashima* (imp.).

TOKONAME

5236. Comfit-bottle. H. 3¼ in. Reddish-brown clay, transparent glaze. Rosettes in relief. *Shuku-ō tsukuru* (inc.).

5239*. Wine-bottle, flaring mouth. H. 5⅜ in. Fine light fawn clay unglazed. *Chōkō* (imp.).



5239

PROVINCE OF SETTSU

SHŌSAI

5242*. Fire-vessel, octagonal. D. 4⅜ in. Soft clay, black lacquer surface. Incised lines, panels, etc., gilded. *Shōsai* (inc.).

This piece has also been identified as Imado.

PROVINCE OF SANUKI

INARIYAMA

5243*. Fire-bowl, lotus petals modeled and applied. D. 7⅜ in. Pale yellow clay, green glaze. *Taka* (imp.).

A remarkable piece of work.

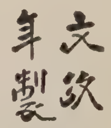
Gift of W. S. Bigelow.

5244. Fire-bowl, perforated metal top. H. 3¾ in. Very light fawn clay, light fawn glaze strongly crackled. Over-decoration of lotus in green and blue enamel with red blossoms. *Taka* (imp.).

YŌHACHI

5245. Incense-burner, thick walls, roughly made. D. 3¼ in. Soft yellowish clay, transparent underglaze. Below, dark green overglaze. Above, light reddish glaze. Ornamental diaper around body incised with alternate bands glazed green and light red. *Yōhachi* (imp.). *Bunsei nensei* (written on side). 1818–1827

This specimen is signed with a very rare mark of Yōhachi. (See No. 2128.)



5245

MINZAN

5246. Dish. D. 5½ in. Similar to jar, No. 2106.

YASHIMA

5247. Large box, bird. L. 7 in. Nearly white clay, warm gray glaze, tail-feather, bill, and eyes in bright blue. Inside, white glaze coarsely crackled. *Yashima* (written).

5248. Paper-weight, sacred tortoise, with small turtle on back. L. 5¾ in. White clay, bright yellow glaze. *Yashima Rinsō hachi-jū-hachi ō saku* (written).

Gift of W. S. Bigelow.

NAOHACHI

5249. Cylindrical flower-vase. H. 11 in. Yellowish clay, transparent underglaze. Flowers and leaves outlined in white slip, leaves dead orange-yellow glaze, stems purple, flowers white, ground thick dark green glaze. *Naohachi* (imp.).

This object is simply hideous. The work, however, is rare.

SHIDO

5251. Plate. D. 5¼ in. *Min* (imp.).

PROVINCE OF TAMBA

NAOSAKU

5254, 5255. Wine-bottles. *Naosaku* (imp.).

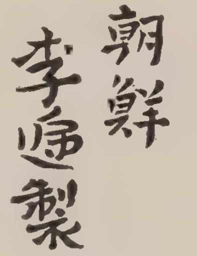
TAMBA?

5256*. Hanging flower-holder, gourd-shaped. H. 6¼ in. Light fawn clay, deep brown glaze, comb-lines on surface. Strongly turned, roughly made. *Zuisei* (?) and kakihan (inc.).

PROVINCE OF TSUSHIMA

RITEI

5257. Incense-box, shape of top. D. 2½ in. Fine light salmon clay and glaze. Apex light brown glaze followed by encircling area of greenish-blue glaze.
Chōsen Ritei tsukuru (written).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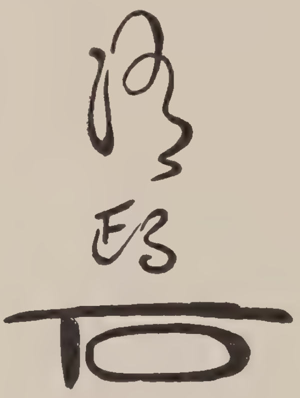

5256

PROVINCE OF YAMATO

AKAHADA

5261. Plate. D. 5⅝ in. *Akahada* (imp.).

5263. Plate. D. 3¼ in.

PROVINCE OF YAMASHIRO

TAKAGAMINE

5268. Tea-jar. H. 3 3/16 in. Coarse light fawn clay, no underglaze; thick light yellowish-fawn glaze on shoulder running down in stream on side. *Kuchū* (inc.). 1630
Gift of W. S. Bigelow.

GOBOSATSU

5270. Cake-dish, fluted. D. 5⅛ in. *Gobosatsu* (imp.).
Gift of Baldwin Coolidge.

RAKUTŌZAN

5271. Wine-cup. D. 2 15/16 in. *Rakutōzan* (imp.).

TAIZAN

5272*. Pillow-rest. L. 10½ in. Light reddish-fawn clay, gray glaze. Formal waves in white slip. *Awata Taizan* (imp.). 1840

5272

HŌZAN

5273. Fire-vessel, fluted. D. 4½ in. Grayish-white clay, pale bluish-green glaze. *Hōzan* (imp.).

5274. Jar. H. 3⅛ in. *Hōzan* (imp.).

5275. Still. H. 13½ in. Warm gray clay, light brown glaze with flowers in white slip. *Hōzan* (imp.).

KINKŌZAN

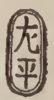
5277. Bowl. D. $4\frac{7}{16}$ in. Light brownish clay, grayish-brown glaze. Outside, one half covered with white glaze with chrysanthemums in brown and light blue. Inside, yellowish-white glaze strongly crackled. *Kinkōzan* (imp.).
Gift of W. S. Bigelow.

IWAKURAYAMA

5278. Wine-bottle. H. $7\frac{3}{8}$ in. Light Awata clay and glaze. Vine in brown and blue. *Iwakurayama* (imp.).

SAHEI

5280*. Round box. D. $3\frac{7}{16}$ in. Fine light fawn clay, light gray glaze coarsely crackled. Over-decoration in red consisting of band about rim of zigzag lines with interspaces filled with hatched lines. Same design around cover. In centre of cover comb designs and circles. Magnolia flowers and stem in brown with green enamel leaves outlined in black. Poem in red. Base with fine radiating lines. *Sahei* (imp.).
This beautiful specimen may be the work of the first Zōroku.
Gift of Mrs. Helen Abbott Michael.


5280

DŌHACHI

5283. Cup. D. $2\frac{9}{16}$ in. *Dōhachi tsukuru* (written).

5284. Large bowl. D. $6\frac{7}{8}$ in. Gray-drab clay, gray glaze. Over-decoration of maple leaves and plum blossoms in red, bluish-green, light green and brown, outlined in black. Plum blossoms in white slip. *Omuroyama Shi Saku* and *Dōhachi* (imp.). 1790
For mark see No. 3431.

5286. Dish, in form of triton shell. L. $10\frac{1}{8}$ in. Unsigned

5287. Shallow bowl. D. $7\frac{7}{8}$ in. *Dōhachi*, in shell (imp.).

5288. Tea-cup. D. $3\frac{5}{8}$ in. *Dōhachi* (imp.).

KITEI

5290. Shallow bowl. D. $7\frac{5}{8}$ in. Identical in clay and glaze to No. 5287. *Kitei* (imp.).

SHŪHEI

5292. Wine-bottle. H. $6\frac{1}{4}$ in. *Shūhei* (imp.).

5294. Tea-pot. D. 3 in. Light yellow clay, transparent underglaze, deep green overglaze. Chrysanthemums incised. *Shūhei tsukuru* (imp.).

YOSŌBEI

5295. Bowl, on three short legs. D. $4\frac{3}{4}$ in. *Yosō* (imp.).

KYŪRAKU

5297. Deep bowl. D. $3\frac{1}{2}$ in. Black Raku glaze. *Kyūraku* (imp.).
Gift of W. S. Bigelow.

SŌSHIRŌ

5298. FIRE-VESSEL. D. 9½ in. Finest terra-cotta clay, unglazed surface with green stain. Around body broad band deeply carved in scrolls. Above and below this band narrow ornamental bands impressed. *Tenka ichi Sōshirō* (imp.). 1640

Gift of Charles L. Freer.

CHIKUSŌ

5300*. BOWL. D. 5 in. Pale yellowish clay, pinkish-yellow glaze. Thick white glaze running in drops from rim. Young dogs in black and brown. *Chikusō* (imp.) Recent

SEINIU

5301*. Box, for toothpick. L. 2 3/16 in. *Seiniu* (imp.). (See No. 3729.)

ZENSHIRO

5303*. WATER-JAR, globular with handle and spout. H. 6 in. Fine fawn clay with reddish tinges, lighter fawn glaze. Over-decoration of leaves and flowers in light and dark green, yellow and maroon enamels. *Omuro* (imp.). (See No. 3892.)

A most interesting piece, departing widely from the two objects already catalogued (Nos. 3892, 3893).

Gift of Denman W. Ross.

KIYOMIZU

5306. INCENSE-BOX, bamboo shoot. L. 4 3/16 in. *Kiyomizu* (imp.).

5307. FLOWER-VASE. H. 6⅝ in. Unsigned.

SHŌHEI

5308*. TEA-CUP. D. 2 7/16 in. Porcelain clay and glaze. Shells in blue. *Shōhei* (written). 1860

5309*. TEA-CUP. D. 2½ in. Hard white clay, thick white glaze. Paulonia leaves impressed. Surface indented by finger-marks. ? (imp.). 1860

KENZAN

5311. OVAL DISH. L. 6¾ in. *Kenzan* (written).

MARUOKA

5312*. MASK. L. 8¾ in. *Maruoka Sukenobu tsukuru* (inc.).

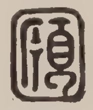
KENTEI

5313. CAKE-DISH. D. 5 in. Salmon-colored clay and glaze with vine in black. *Ken* (imp.).

OKAZAKI

5314. JAR. H. 3¼ in. Pale salmon clay and glaze, splashes of thick white overglaze. *Kaguraoka* (imp.).

A peculiar example of this work.



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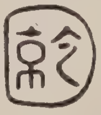
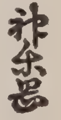
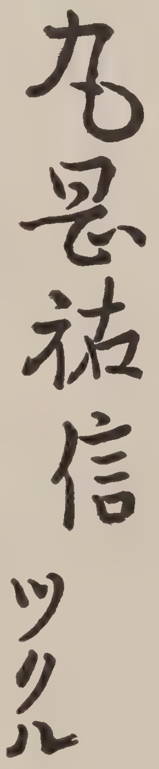


5313



5314



5312

ASAHI

5315. Tea-pot. D. 3⅜ in. *Asahi* (imp.).

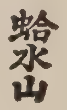
5317. Bowl. D. 5⅛ in. *Asahi* (imp.).
Gift of W. S. Bigelow.

KŌSAI

5318. Fire-vessel. D. 6⅞ in. Coarse light fawn clay, large area of deep brown glaze, unglazed area with netting of white glaze. Inside, thick whitish glaze. *Kōsai* (imp.).
Gift of W. S. Bigelow.

KŌSUIZAN

5319*. Bowl, flattened on sides. D. 4½ in. Fawn clay, thick white glaze. Rude scrolls, etc., in blue. *Kōsuizan* (imp.).



5319

SHO-U

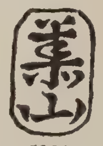
5320*. Small cup. D. 2 in. *Sho-u* (imp.). Recent

NINRAKU

5321*. Jar, sides cut in imbricated leaves. H. 4⅜ in. Green glaze. *Ninraku* (imp.).
Gift of Charles G. Weld.

KYŌTO

5324. Figure. H. 9 in. Mark impressed has been read *Sozan*, *Kazan*, and *Taizan*.


5324

FINAL NOTES

Collectors of Japanese pottery may in many cases identify their pieces by first having the signatures translated; and if this collection contains a similar example, a reference to the index of marks at the end of the volume will give the desired information.

The collection will certainly provide a mine for the student of Japanese pottery. Some objects of doubtful attribution or of unknown provenance are still to be identified; the unsigned Awata pieces especially present material for much study in ascribing them correctly to their respective potters. This can be done only by a careful comparison of clay, glaze, decoration, etc., with signed pieces. The proper assignment of Kenzans to their respective families, and the detection of fraudulent Kenzans, will offer another field for study.

This catalogue is the result of continuous labor for twenty years. No pains have been spared to secure accuracy, yet with the last page I can only express the regret that I cannot rewrite the entire work. Errors in attribution, in the interpretation of signatures, and in the estimates of age must inevitably exist, and the frankest criticism is solicited. In addition, I would ask for objects bearing marks, or representing the essays of potters or provinces, or for information of any kind which will add new material to the collection, as in a few years a supplement will be prepared to illustrate acquisitions of this nature as well as to rectify errors which may be contained in the present catalogue.

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